# Should Your Kid Be on Drugs?

*Cutting through the controversy over children and antidepressants.* BY SUSAN BRENNA

NOVEMBER 24, 1997

# NEW YORK

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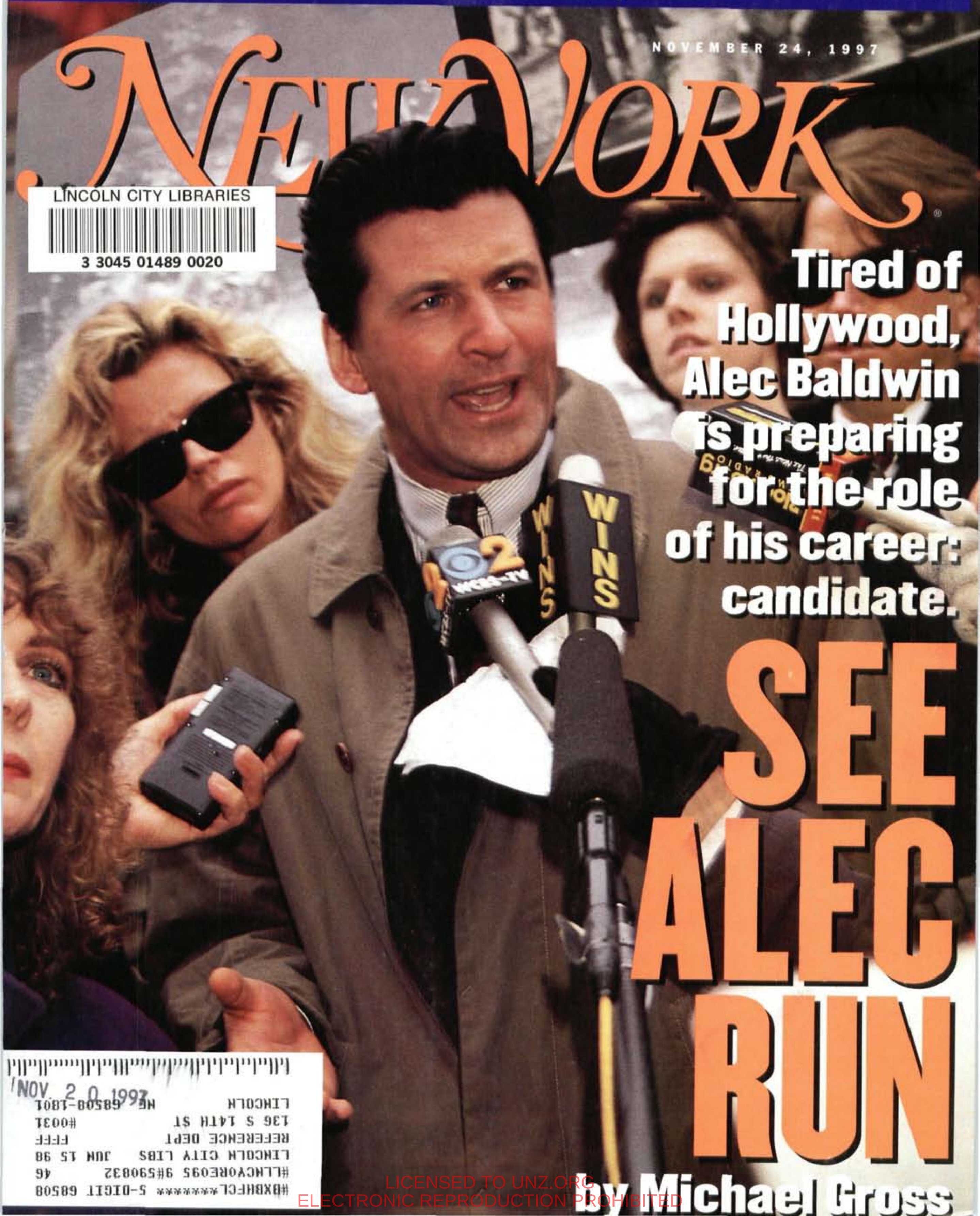

Tired of Hollywood, Alec Baldwin is preparing for the role of his career: candidate.

# SEE ALEC RUN

by Michael Gross

NOV 20 1997

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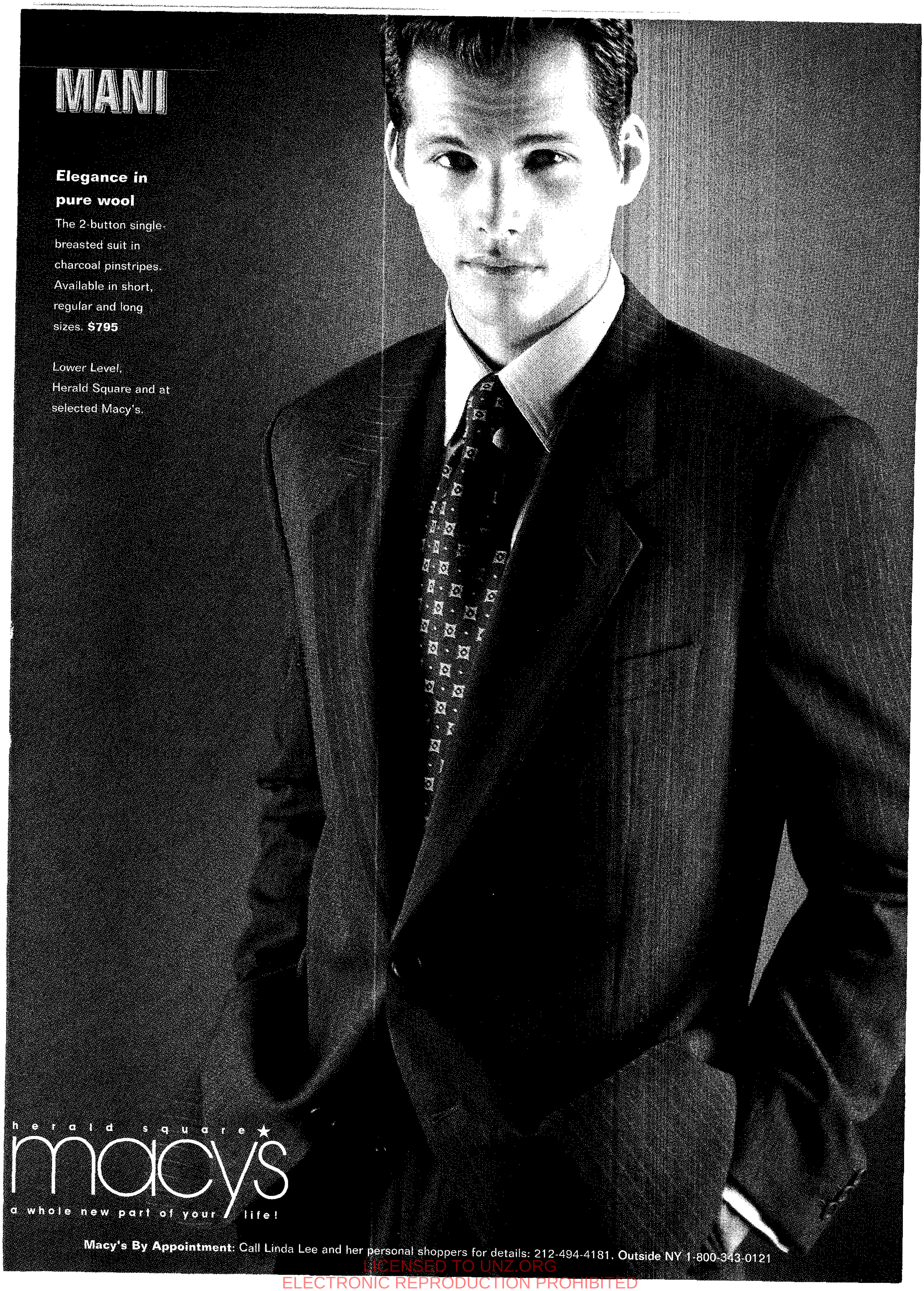

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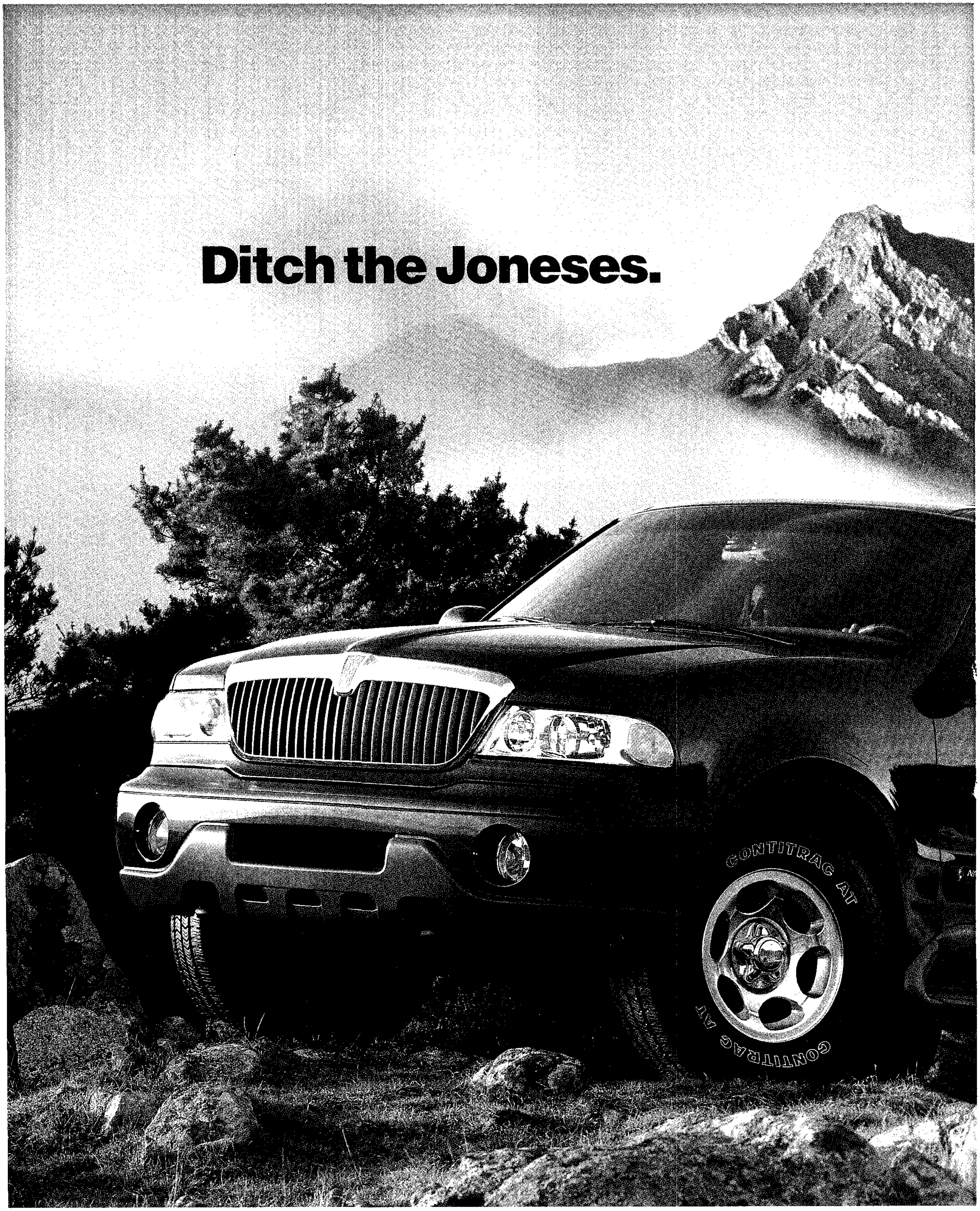
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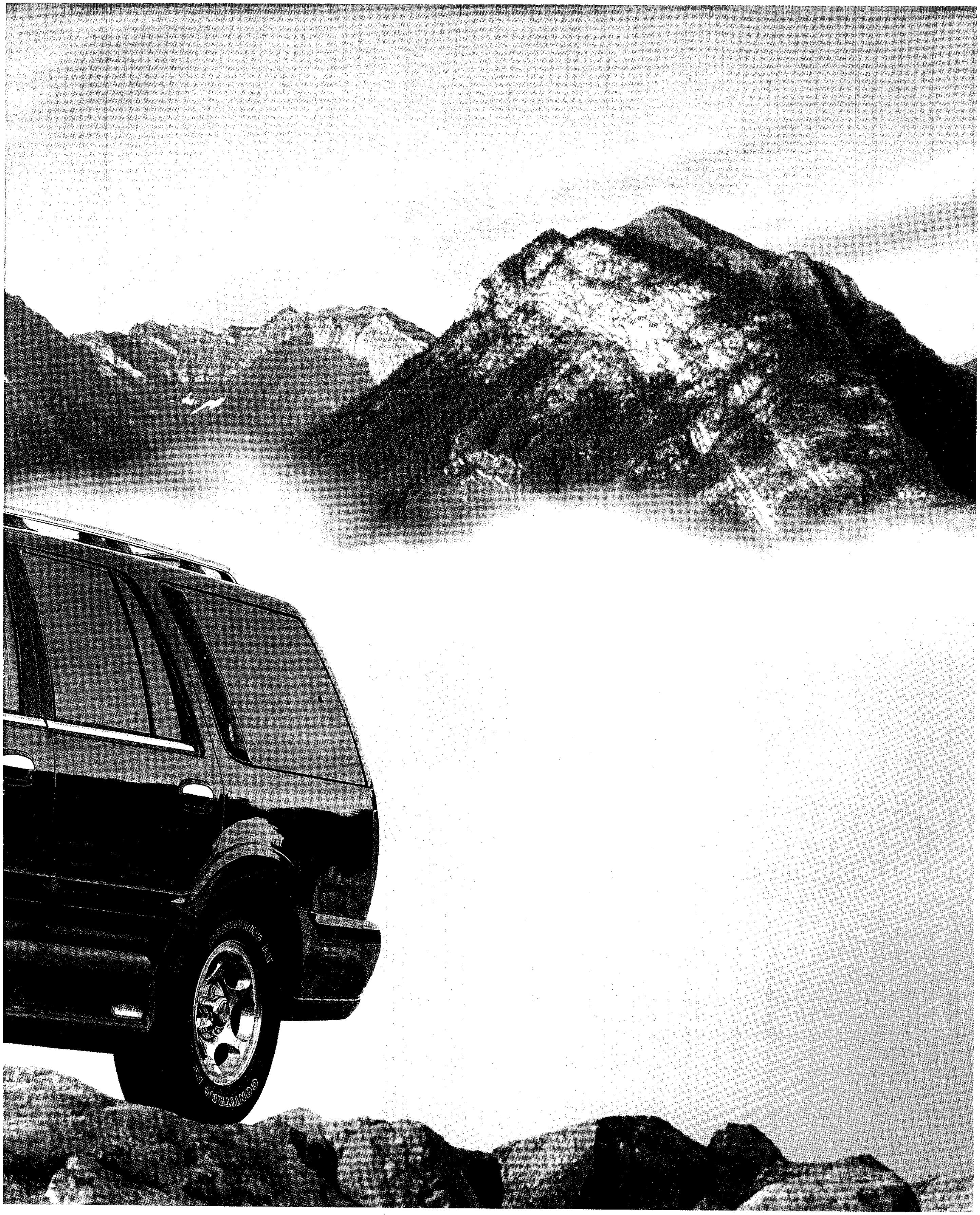

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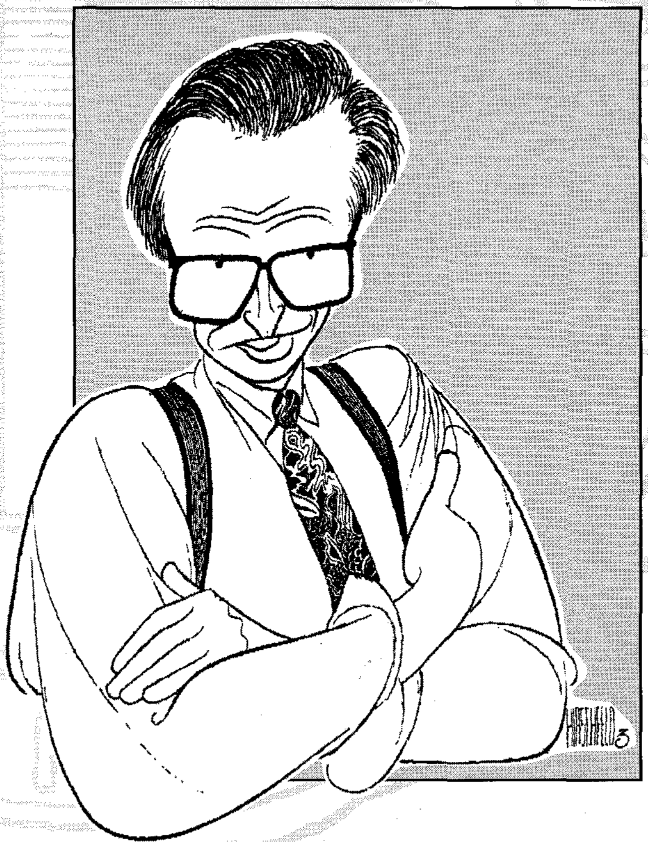

# Larry King. Alive.

Los Angeles. September. Larry King is in the middle of planning a wedding. It hits him. A feeling which feels exactly like a heart attack.

And he knows what a heart attack feels like; ten years ago, he had one. Back then, Dr. David Blumenthal and Dr. Wayne Isom at The New York Hospital-Cornell Medical Center saved his life. That's why Larry King wanted to get back to New York fast.

He and his new wife (they got married in the CCU in Los Angeles) flew medevac 3000 miles to New York. There, Dr. Isom stood by as Dr. Alex Shaknovich performed an angioplasty.

A day later Larry King was back on his feet. A week later he was back on TV. Now, Larry King says he feels the best ever. In gratitude for getting back his good health, he's created the Larry King Heart Foundation to help others receive the quality care he did.

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*Governor. I would love to be governor of New York."*

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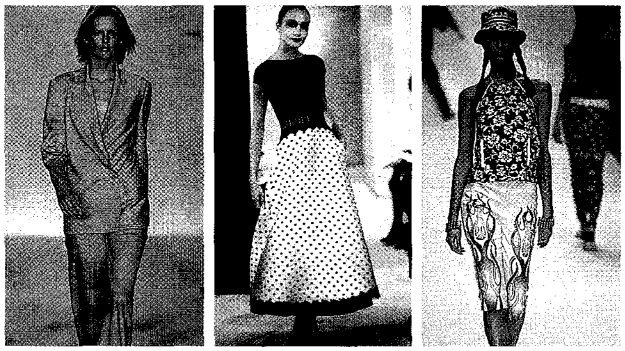

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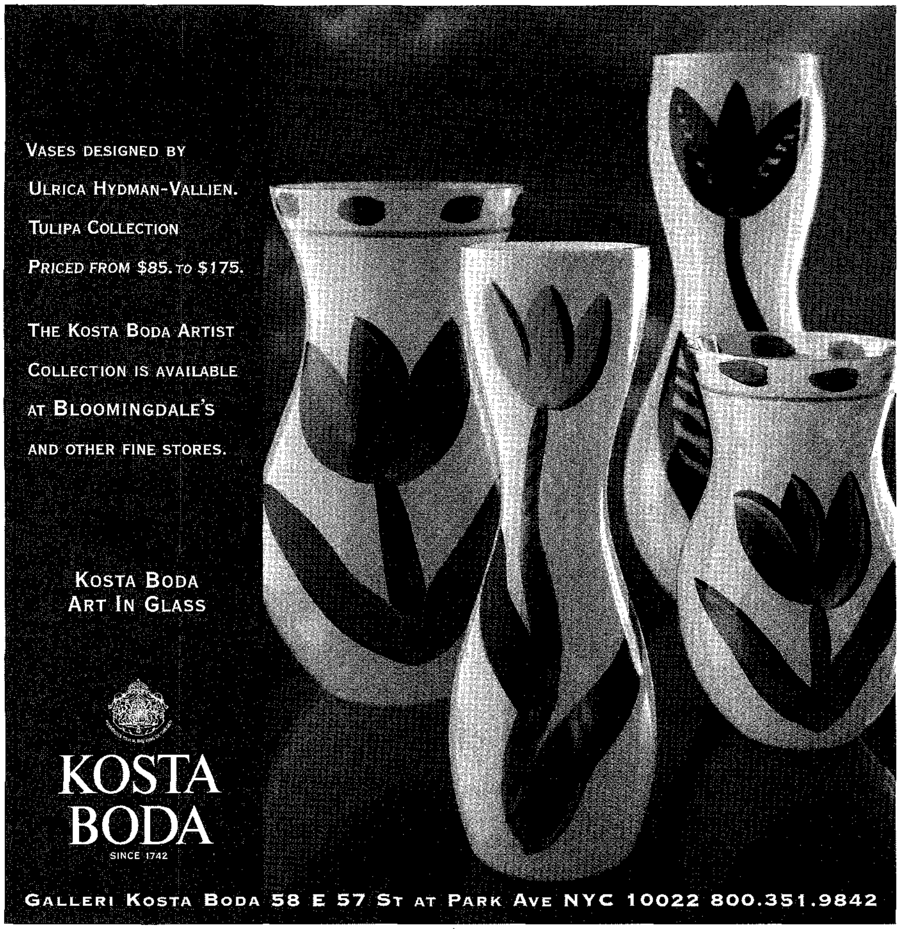
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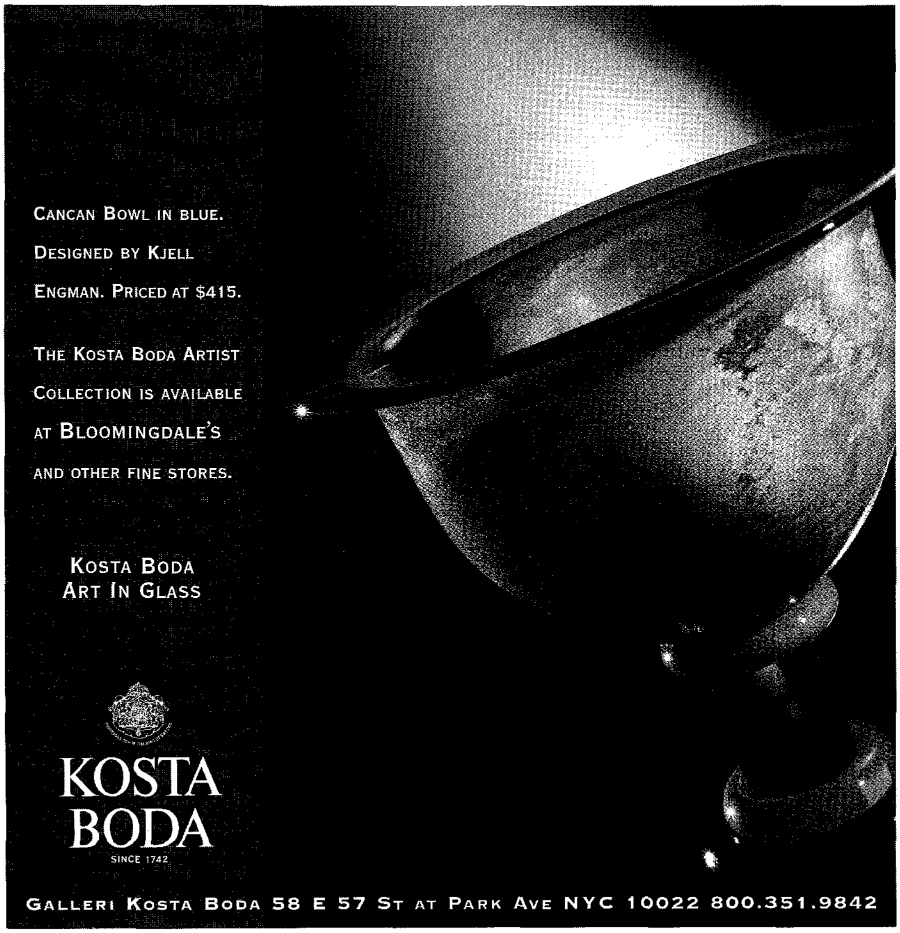
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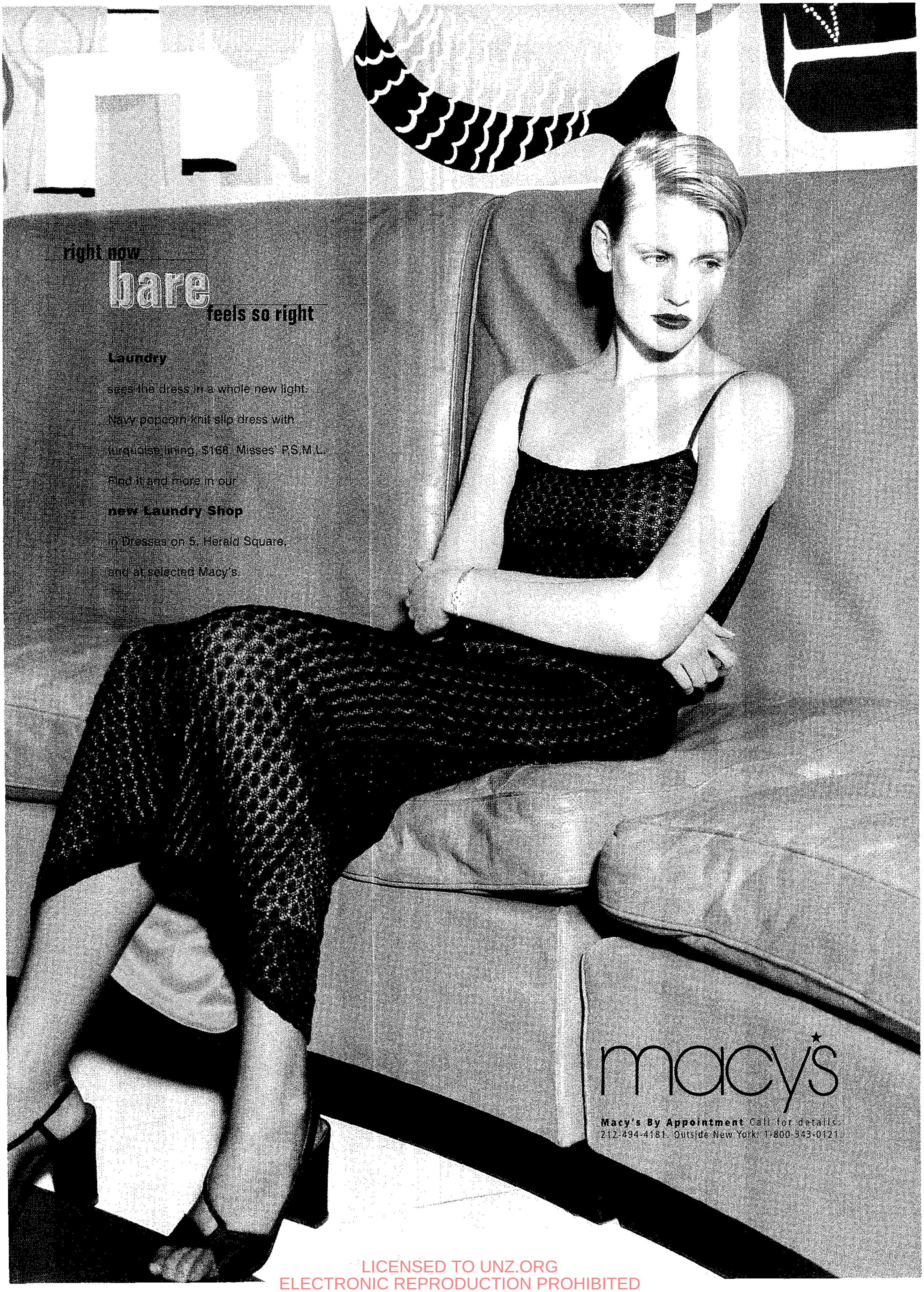

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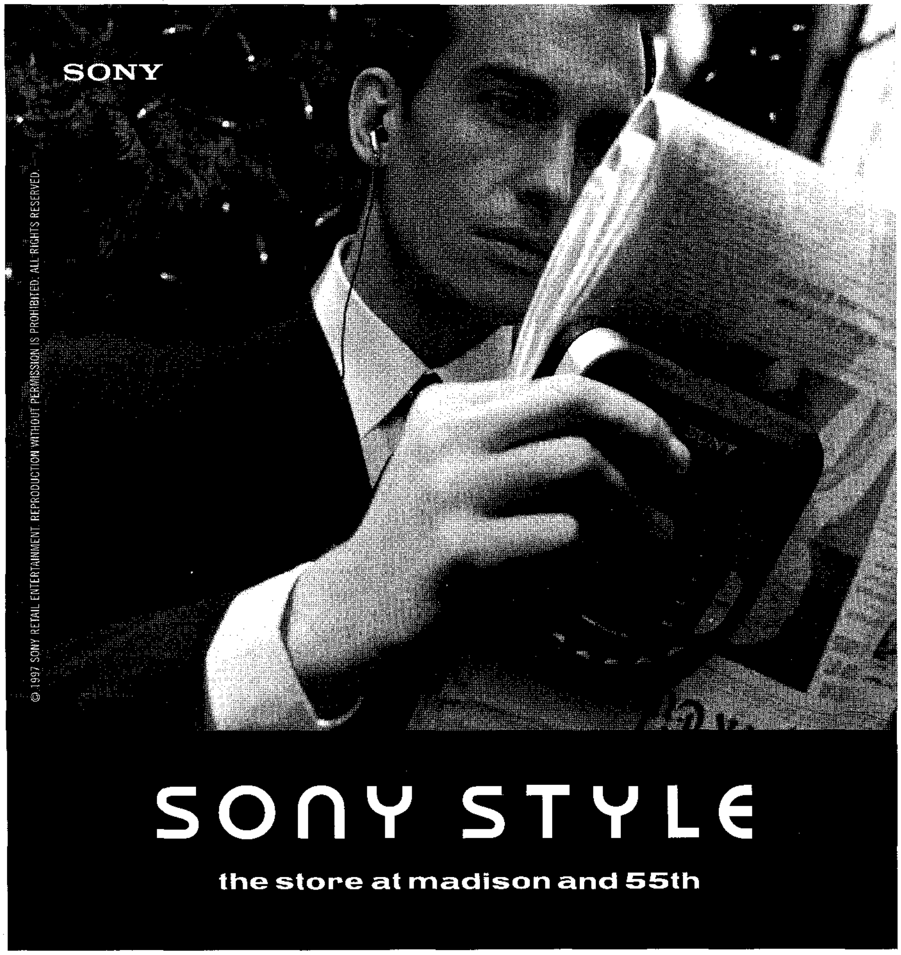
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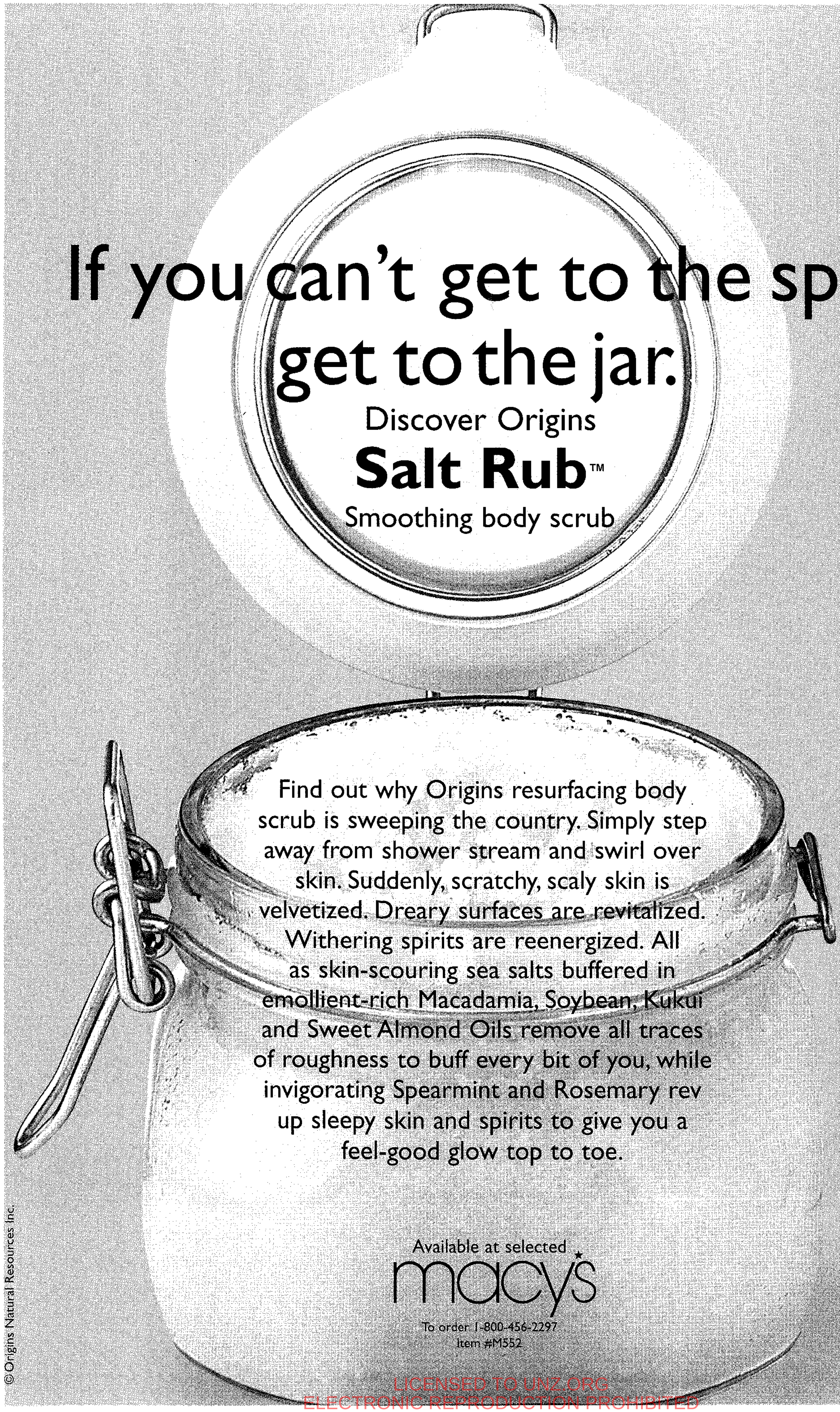

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## If you have high cholesterol, figure your risk of a first heart attack.

*Fill in your points for each risk factor.*

☐ **Age: Men**
0 pts. Less than 35 2 pts. 40 to 48 4 pts. 54+
1 pt. 35 to 39 3 pts. 49 to 53

☐ **Age: Women**
0 pts. Less than 42 2 pts. 45 to 54 4 pts. 74+
1 pt. 42 to 44 3 pts. 55 to 73

☐ **Family History:**
2 pts. My family has a history of heart disease or heart attacks before the age of 60

☐ **Inactive Lifestyle:**
1 pt. I rarely exercise or do anything physically demanding

☐ **Weight:**
1 pt. I'm more than 20 lbs. over my ideal weight

☐ **Smoking:**
1 pt. I'm a smoker

☐ **Diabetic:**
1 pt. Male Diabetic
2 pts. Female Diabetic

☐ **Total Cholesterol Level:**
0 pts. Less than 240 mg/dL
1 pt. 240 to 315 mg/dL
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1 pt. 30 to 38 mg/dL
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-1 pt. Over 60 mg/dL

☐ **Blood Pressure:**
I don't take blood pressure medication; my blood pressure is:
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1 pt. 140 to 170 mmHg
2 pts. Greater than 170 mmHg
(or)
1 pt. I am currently taking blood pressure medication

☐ **Total Points**

**If you scored 4 points or more, you could be at above average risk of a first heart attack compared to the general adult population. The more points you score, the greater your risk.**

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**CONTRAINDICATIONS:** Hypersensitivity to any component of this medication. Active liver disease or unexplained, persistent elevations in liver function tests (see **WARNINGS**). *Pregnancy and lactation.* Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. **Pravastatin should be administered to women of childbearing age only when such patients are highly unlikely to conceive and have been informed of the potential hazards.** If the patient becomes pregnant while taking this class of drug, therapy should be discontinued and the patient apprised of the potential hazard to the fetus.

**WARNINGS: Liver Enzymes:** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. Increases of serum transaminase (ALT, AST) values to more than 3 times the upper limit of normal occurring on 2 or more (not necessarily sequential) occasions have been reported in 1.3% of patients treated with pravastatin in the US over an average period of 18 months. These abnormalities were not associated with cholestasis and did not appear to be related to treatment duration. In those patients in whom these abnormalities were believed to be related to pravastatin and who were discontinued from therapy, the transaminase levels usually fell slowly to pretreatment levels. These biochemical findings are usually asymptomatic although worldwide experience indicates that anorexia, weakness, and/or abdominal pain may also be present in rare patients. In the largest long-term placebo-controlled clinical trial with pravastatin (Pravastatin Primary Prevention Study; See **Clinical Pharmacology**), the overall incidence of AST and/or ALT elevations to greater than three times the upper limit of normal was 1.05% in the pravastatin group as compared to 0.75% in the placebo group. One (0.03%) pravastatin-treated patient and 2 (0.06%) placebo-treated patients were discontinued because of transaminase elevations. Of the patients with normal liver function at week 12, three of 2875 treated with pravastatin (0.10%) and one of the 2919 placebo patients (0.03%) had elevations of AST greater than three times the upper limit of normal on two consecutive measurements and/or discontinued due to elevations in transaminase levels during the 4.8 years (median treatment) of the study. **It is recommended that liver function tests be performed prior to and at 12 weeks following initiation of therapy or the elevation of dose.** Patients who develop increased transaminase levels or signs and symptoms of liver disease should be monitored with a second liver function evaluation to confirm the finding and be followed thereafter with frequent liver function tests until the abnormality(ies) return to normal. Should an increase in AST or ALT of three times the upper limit of normal or greater persist, withdrawal of pravastatin therapy is recommended. Active liver disease or unexplained transaminase elevations are contraindications to the use of pravastatin (see **CONTRAINDICATIONS**). Caution should be exercised when pravastatin is administered to patients with a history of liver disease or heavy alcohol ingestion (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**). Such patients should be closely monitored, started at the lower end of the recommended dosing range, and titrated to the desired therapeutic effect. **Skeletal Muscle: Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with pravastatin and other drugs in this class.** Uncomplicated myalgia has also been reported in pravastatin-treated patients (see **ADVERSE REACTIONS**). Myopathy, defined as muscle aching or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values to greater than 10 times the upper normal limit, was rare (< 0.1%) in pravastatin clinical trials. Myopathy should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Pravastatin therapy should be discontinued if markedly elevated CPK levels occur or myopathy is diagnosed or suspected. Pravastatin therapy should also be temporarily withheld in any patient experiencing an acute or serious condition predisposing to the development of renal failure secondary to rhabdomyolysis, e.g., sepsis; hypotension; major surgery; trauma; severe metabolic, endocrine, or electrolyte disorders; or uncontrolled epilepsy.** The risk of myopathy during treatment with another HMG-CoA reductase inhibitor is increased with concurrent therapy with either erythromycin, cyclosporine, niacin, or fibrates. However, neither myopathy nor significant increases in CPK levels have been observed in three reports involving a total of 100 post-transplant patients (24 renal and 76 cardiac) treated for up to two years concurrently with pravastatin 10-40 mg and cyclosporine. Some of these patients also received other concomitant immunosuppressive therapies. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. Further, in clinical trials involving small numbers of patients who were treated concurrently with pravastatin and niacin, there were no reports of myopathy. Also, myopathy was not reported in a trial of combination pravastatin (40 mg/day) and gemfibrozil (1200 mg/day), although 4 of 75 patients on the combination showed marked CPK elevations versus one of 73 patients receiving placebo. There was a trend toward more frequent CPK elevations and patient withdrawals due to musculoskeletal symptoms in the group receiving combined treatment as compared with the groups receiving placebo, gemfibrozil, or pravastatin monotherapy (see **PRECAUTIONS: Drug Interactions**). **The use of fibrates alone may occasionally be associated with myopathy. The combined use of pravastatin and fibrates should be avoided unless the benefit of further alterations in lipid levels is likely to outweigh the increased risk of this drug combination.**

**PRECAUTIONS: General:** Pravastatin may elevate creatinine phosphokinase and transaminase levels (see **ADVERSE REACTIONS**). This should be considered in the differential diagnosis of chest pain in a patient on therapy with pravastatin. *Homozygous Familial Hypercholesterolemia.* Pravastatin has not been evaluated in patients with rare homozygous familial hypercholesterolemia. In this group of patients, it has been reported that HMG-CoA reductase inhibitors are less effective because the patients lack functional LDL receptors. *Renal Insufficiency.* A single 20 mg oral dose of pravastatin was administered to 24 patients with varying degrees of renal impairment (as determined by creatinine clearance). No effect was observed on the pharmacokinetics of pravastatin or its 3α-hydroxy isomeric metabolite (SQ 31,906). A small increase was seen in mean AUC values and half-life (t½) for the inactive enzymatic ring hydroxylation metabolite (SQ 31,945). Given this small sample size, the dosage administered, and the degree of individual variability, patients with renal impairment who are receiving pravastatin should be closely monitored. **Information for Patients:** Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Drug Interactions:** *Immunosuppressive Drugs, Gemfibrozil, Niacin (Nicotinic Acid), Erythromycin:* See **WARNINGS: Skeletal Muscle.** *Antipyrine:* Since concomitant administration of pravastatin had no effect on the clearance of antipyrine, interactions with other drugs metabolized via the same hepatic cytochrome isozymes are not expected. *Cholestyramine/Colestipol:* Concomitant administration resulted in an approximately 40 to 50% decrease in the mean AUC of pravastatin. However, when pravastatin was administered 1 hour before or 4 hours after cholestyramine or 1 hour before colestipol and a standard meal, there was no clinically significant decrease in bioavailability or therapeutic effect. (See **DOSAGE AND ADMINISTRATION: Concomitant Therapy**.) *Warfarin:* In a study involving 10 healthy male subjects given pravastatin and warfarin concomitantly for 6 days, bioavailability parameters at steady state for pravastatin (parent compound) were not altered. Pravastatin did not alter the plasma protein-binding of warfarin. Concomitant dosing did increase the AUC and Cmax of warfarin but did not produce any changes in its anticoagulant action (i.e., no increase was seen in mean prothrombin time after 6 days of concomitant therapy). However, bleeding and extreme prolongation of prothrombin time has been reported with another drug in this class. Patients receiving warfarin-type anticoagulants should have their prothrombin times closely monitored when pravastatin is initiated or the dosage of pravastatin is changed. *Cimetidine:* The AUC$_{0\text{-}12\,hr}$ for pravastatin when given with cimetidine was not significantly different from the AUC for pravastatin when given alone. A significant difference was observed between the AUC's for pravastatin when given with cimetidine compared to when administered with antacid. *Digoxin:* In a crossover trial involving 18 healthy male subjects given pravastatin and digoxin concurrently for 9 days, the bioavailability parameters of digoxin were not affected. The AUC of pravastatin tended to increase, but the overall bioavailability of pravastatin plus its metabolites SQ 31,906 and SQ 31,945 was not altered. *Cyclosporine:* Some investigators have measured cyclosporine levels in patients on pravastatin, and to date, these results indicate no clinically meaningful elevations in cyclosporine levels. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. *Gemfibrozil:* In a crossover study in 20 healthy male volunteers given concomitant single doses of pravastatin and gemfibrozil, there was a significant decrease in urinary excretion and protein binding of pravastatin. In addition, there was a significant increase in AUC, Cmax, and Tmax for the pravastatin metabolite SQ 31,906. Combination therapy with pravastatin and gemfibrozil is generally not recommended. In interaction studies with *aspirin, antacids* (1 hour prior to PRAVACHOL), *cimetidine, nicotinic acid,* or *probucol,* no statistically significant differences in bioavailability were seen when PRAVACHOL (pravastatin sodium) was administered. *Other Drugs:* During clinical trials, no noticeable drug interactions were reported when PRAVACHOL was added to: diuretics, antihypertensives, digitalis, ACE inhibitors, calcium channel blockers, beta-blockers, or nitroglycerin. **Endocrine Function:** HMG-CoA reductase inhibitors interfere with cholesterol synthesis and lower circulating cholesterol levels and, as such, might theoretically blunt adrenal or gonadal steroid hormone production. Results of clinical trials with pravastatin in males and post-menopausal females were inconsistent with regard to possible effects of the drug on basal steroid hormone levels. In a study of 21 males, the mean testosterone response to human chorionic gonadotropin was significantly reduced ($p< 0.004$) after 16 weeks of treatment with 40 mg of pravastatin. However, the percentage of patients showing a ≥ 50% rise in plasma testosterone after human chorionic gonadotropin stimulation did not change significantly after therapy in these patients. The effects of HMG-CoA reductase inhibitors on spermatogenesis and fertility have not been studied in adequate numbers of patients. The effects, if any, of pravastatin on the pituitary-gonadal axis in pre-menopausal females are unknown. Patients treated with pravastatin who display clinical evidence of endocrine dysfunction should be evaluated appropriately. Caution should also be exercised if an HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered to patients also receiving other drugs (e.g., ketoconazole, spironolactone, cimetidine) that may diminish the levels or activity of steroid hormones. **CNS Toxicity:** CNS vascular lesions, characterized by perivascular hemorrhage and edema and mononuclear cell infiltration of perivascular spaces, were seen in dogs treated with pravastatin at a dose of 25 mg/kg/day, a dose that produced a plasma drug level about 50 times higher than the mean drug level in humans taking 40 mg/day. Similar CNS vascular lesions have been observed with several other drugs in this class. A chemically similar drug in this class produced optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in clinically normal dogs in a dose-dependent fashion starting at 60 mg/kg/day, a dose that produced mean plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose (as measured by total enzyme inhibitory activity). This same drug also produced vestibulocochlear Wallerian-like degeneration and retinal ganglion cell chromatolysis in dogs treated for 14 weeks at 180 mg/kg/day, a dose which resulted in a mean plasma drug level similar to that seen with the 60 mg/kg/day dose. **Carcinogenesis, Mutagenesis, Impairment of Fertility:** In a 2-year study in rats fed pravastatin at doses of 10, 30, or 100 mg/kg body weight, there was increased incidence of hepatocellular carcinomas in males at the highest dose ($p < 0.01$). Although rats were given up to 1 times the human dose (HD) on a mg/kg body weight basis, serum drug levels were only 6 to 10 times higher than tho measured in humans given 40 mg pravastatin as measured by AUC. The oral administration of 10, 30, or 100 mg/kg (produci plasma drug levels approximately 0.5 to 5.0 times the human drug levels at 40 mg) of pravastatin to mice for 22 mont resulted in a statistically significant increase in the incidence of malignant lymphomas in treated females when all treatme groups were pooled and compared to controls ($p < 0.05$). The incidence was not dose-related and male mice were not affecte A chemically similar drug in this class was administered to mice for 72 weeks at 25, 100, and 400 mg/kg body weight, whi resulted in mean serum drug levels approximately 3, 15, and 33 times higher than the mean human serum drug concentrati (as total inhibitory activity) after a 40 mg oral dose. Liver carcinomas were significantly increased in high-dose females a mid- and high-dose males, with a maximum incidence of 90 percent in males. The incidence of adenomas of the liver w significantly increased in mid- and high-dose females. Drug treatment also significantly increased the incidence of lu adenomas in mid- and high-dose males and females. Adenomas of the eye Harderian gland (a gland of the eye of rodents) we significantly higher in high-dose mice than in controls. No evidence of mutagenicity was observed *in vitro*, with or without ra liver metabolic activation, in the following studies: microbial mutagen tests, using mutant strains of *Salmonella typhimurium* *Escherichia coli*; a forward mutation assay in L5178Y TK +/- mouse lymphoma cells; a chromosomal aberration test in hamst cells; and a gene conversion assay using *Saccharomyces cerevisiae*. In addition, there was no evidence of mutagenicity either a dominant lethal test in mice or a micronucleus test in mice. In a study in rats, with daily doses up to 500 mg/k pravastatin did not produce any adverse effects on fertility or general reproductive performance. However, in a study wi another HMG-CoA reductase inhibitor, there was decreased fertility in male rats treated for 34 weeks at 25 mg/kg body weig although this effect was not observed in a subsequent fertility study when this same dose was administered for 11 weeks (t entire cycle of spermatogenesis, including epididymal maturation). In rats treated with this same reductase inhibitor at 1 mg/kg/day, seminiferous tubule degeneration (necrosis and loss of spermatogenic epithelium) was observed. Although not se with pravastatin, two similar drugs in this class caused drug-related testicular atrophy, decreased spermatogenesi spermatocytic degeneration, and giant cell formation in dogs. The clinical significance of these findings is unclear. **Pregnanc** **Pregnancy Category X.** See **CONTRAINDICATIONS**. Safety in pregnant women has not been established. Pravastatin was n teratogenic in rats at doses up to 1000 mg/kg daily or in rabbits at doses of up to 50 mg/kg daily. These doses resulted in 2 (rabbit) or 240x (rat) the human exposure based on surface area (mg/meter$^2$). However, in studies with another HMG-C reductase inhibitor, skeletal malformations were observed in rats and mice. There has been one report of severe congeni bony deformity, tracheo-esophageal fistula, and anal atresia (Vater association) in a baby born to a woman who took anoth HMG-CoA reductase inhibitor with dextroamphetamine sulfate during the first trimester of pregnancy. PRAVACHOL (pravasta sodium) should be administered to women of child-bearing potential only when such patients are highly unlikely to concei and have been informed of the potential hazards. If the woman becomes pregnant while taking PRAVACHOL (pravastat sodium), it should be discontinued and the patient advised again as to the potential hazards to the fetus. **Nursing Mothers:** small amount of pravastatin is excreted in human breast milk. Because of the potential for serious adverse reactions in nursi infants, women taking PRAVACHOL should not nurse (see **CONTRAINDICATIONS**). **Pediatric Use:** Safety and effectiveness individuals less than 18 years old have not been established. Hence, treatment in patients less than 18 years old is n recommended at this time.

**ADVERSE REACTIONS:** Pravastatin is generally well tolerated; adverse reactions have usually been mild and transient. In month long placebo-controlled trials, 1.7% of pravastatin-treated patients and 1.2% of placebo-treated patients we discontinued from treatment because of adverse experiences attributed to study drug therapy; this difference was n statistically significant. In long-term studies, the most common reasons for discontinuation were asymptomatic seru transaminase increases and mild, non-specific gastrointestinal complaints. During clinical trials the overall incidence of adver events in the elderly was not different from the incidence observed in younger patients. **Adverse Clinical Events:** All adver clinical events (regardless of attribution) reported in more than 2% of pravastatin-treated patients in the placebo-controll trials are identified in the table below; also shown are the percentages of patients in whom these medical events were believ to be related or possibly related to the drug:

| | **All Events** | | **Events Attributed to Study Drug** | |
|---|---|---|---|---|
| **Body System/Event** | **Pravastatin (N = 900) %** | **Placebo (N = 411) %** | **Pravastatin (N = 900) %** | **Placebo (N = 411) %** |
| Cardiovascular | | | | |
| Cardiac Chest Pain | 4.0 | 3.4 | 0.1 | 0.0 |
| Dermatologic Rash | 4.0* | 1.1 | 1.3 | 0.9 |
| Gastrointestinal | | | | |
| Nausea/Vomiting | 7.3 | 7.1 | 2.9 | 3.4 |
| Diarrhea | 6.2 | 5.6 | 2.0 | 1.9 |
| Abdominal Pain | 5.4 | 6.9 | 2.0 | 3.9 |
| Constipation | 4.0 | 7.1 | 2.4 | 5.1 |
| Flatulence | 3.3 | 3.6 | 2.7 | 3.4 |
| Heartburn | 2.9 | 1.9 | 2.0 | 0.7 |
| General | | | | |
| Fatigue | 3.8 | 3.4 | 1.9 | 1.0 |
| Chest Pain | 3.7 | 1.9 | 0.3 | 0.2 |
| Influenza | 2.4* | 0.7 | 0.0 | 0.0 |
| Musculoskeletal | | | | |
| Localized Pain | 10.0 | 9.0 | 1.4 | 1.5 |
| Myalgia | 2.7 | 1.0 | 0.6 | 0.0 |
| Nervous System | | | | |
| Headache | 6.2 | 3.9 | 1.7* | 0.2 |
| Dizziness | 3.3 | 3.2 | 1.0 | 0.5 |
| Renal/Genitourinary | | | | |
| Urinary Abnormality | 2.4 | 2.9 | 0.7 | 1.2 |
| Respiratory | | | | |
| Common Cold | 7.0 | 6.3 | 0.0 | 0.0 |
| Rhinitis | 4.0 | 4.1 | 0.1 | 0.0 |
| Cough | 2.6 | 1.7 | 0.1 | 0.0 |

*Statistically significantly different from placebo.

In the Pravastatin Primary Prevention Study (West of Scotland Coronary Prevention Study) (see **CLINICAL PHARMACOLOG Clinical Studies**) involving 6595 patients treated with PRAVACHOL (pravastatin sodium) (N = 3302) or placebo (n = 3293) t adverse event profile in the pravastatin group was comparable to that of the placebo group over the median 4.8 years of t study. The following effects have been reported with drugs in this class; not all the effects listed below have necessarily be associated with pravastatin therapy: *Skeletal:* myopathy, rhabdomyolysis, arthralgia. *Neurological:* dysfunction of certain crani nerves (including alteration of taste, impairment of extra-ocular movement, facial paresis), tremor, vertigo, memory los paresthesia, peripheral neuropathy, peripheral nerve palsy, anxiety, insomnia, depression. *Hypersensitivity Reactions:* apparent hypersensitivity syndrome has been reported rarely which has included one or more of the following feature anaphylaxis, angioedema, lupus erythematous-like syndrome, polymyalgia rheumatica, dermatomyositis, vasculitis, purpur thrombocytopenia, leukopenia, hemolytic anemia, positive ANA, ESR increase, eosinophilia, arthritis, arthralgia, urticari asthenia, photosensitivity, fever, chills, flushing, malaise, dyspnea, toxic epidermal necrolysis, erythema multiforme, includi Stevens-Johnson syndrome. *Gastrointestinal:* pancreatitis, hepatitis, including chronic active hepatitis, cholestatic jaundic fatty change in liver, and, rarely, cirrhosis, fulminant hepatic necrosis, and hepatoma; anorexia, vomiting. *Skin:* alopeci pruritus. A variety of skin changes (e.g., nodules, discoloration, dryness of skin/mucous membranes, changes to hair/nails) ha been reported. *Reproductive:* gynecomastia, loss of libido, erectile dysfunction. *Eye:* progression of cataracts (lens opacitie ophthalmoplegia. *Laboratory Abnormalities:* elevated transaminases, alkaline phosphatase, and bilirubin; thyroid functi abnormalities. **Laboratory Test Abnormalities:** Increases in serum transaminase (ALT, AST) values and CPK have bee observed (see **WARNINGS**). Transient, asymptomatic eosinophilia has been reported. Eosinophil counts usually returned normal despite continued therapy. Anemia, thrombocytopenia, and leukopenia have been reported with HMG-CoA reducta inhibitors. **Concomitant Therapy:** Pravastatin has been administered concurrently with cholestyramine, colestipol, nicotin acid, probucol and gemfibrozil. Preliminary data suggest that the addition of either probucol or gemfibrozil to therapy wi lovastatin or pravastatin is **not** associated with greater reduction in LDL-cholesterol than that achieved with lovastatin pravastatin alone. No adverse reactions unique to the combination or in addition to those previously reported for each dr alone have been reported. Myopathy and rhabdomyolysis (with or without acute renal failure) have been reported when anoth HMG-CoA reductase inhibitor was used in combination with immunosuppressive drugs, gemfibrozil, erythromycin, or lipi lowering doses of nicotinic acid. Concomitant therapy with HMG-CoA reductase inhibitors and these agents is generally n recommended. (See **WARNINGS: Skeletal Muscle** and **PRECAUTIONS: Drug Interactions**.)

**OVERDOSAGE:** To date, there are two reported cases of overdosage with pravastatin, both of which were asymptomatic a not associated with clinical laboratory abnormalities. If an overdose occurs, it should be treated symptomatically and supporti measures should be instituted as required.

**CAUTION: Federal (USA) law prohibits dispensing without prescription.**

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# After Alex

*The "mad rapist" almost got away, coasting on his parents' money. Who is responsible for his actions?*

YOUR PIECE ON ALEX KELLY MADE MY skin crawl, but I've decided to pass it along to my 13-year-old daughter because it reads like an instruction manual for girls on how to become victims of date or acquaintance rape ["The Making of a Serial Rapist," by Sheila Weller, November 3]. It's an ugly fact of life, whatever your age, race, or socioeconomic milieu: Females who need alcohol or drugs to have fun and feel popular and desirable at parties become easy prey for sociopathic males whose sadistic impulses are heightened by those same substances.

Prurient fascination with Kelly's chiseled features and ultrawealthy hometown should not eclipse the fact that there are enough other guys out there still behaving exactly as he did; sadly, they won't be stopped, because their victims—like Kelly's, until Adrienne Bak—are too frightened to come forward.

*V. Smith*
WILTON, CONN.

IT'S IRONIC THAT ALEX KELLY'S PARENTS should feel that it's best for couples not to have children. I'd expect them, as some of the worst parents I've ever read about, to say, "We did the best we could."

Children who are cruel to animals graduate into sadism toward humans. The reason Alex Kelly did not kill one of his victims is that he was caught before he could do so. His parents are as guilty of his actions as he is. This is what comes from not allowing someone to take responsibility for his actions. Still, coming from Darien, he would have probably gotten away with murder anyway. If he were just from a lower-middle-class family, he'd be serving 25 to life for his repetitive criminal acts. From permissive parents to obsessive girlfriends, nobody ever helped him to see the error of his ways. In the end, he is also a victim.

*Rose S. Wilson*
CARMEL, N.Y.

*Letters may be edited for space and clarity. They should be addressed to Letters to the Editor,* New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*

HE LOOKS LIKE A KENNEDY. HE'S SPOILED rotten like a Kennedy. He plays dirty in sports like a Kennedy. He treats women like a Kennedy. His family closes in to protect him like a Kennedy. He nearly got away with rape like a Kennedy. If only his name were Kennedy, Alex Kelly would more likely be headed for Congress than for jail.

*J. J. Gross*
RIVERDALE, N.Y.

## Tales Out of School

"THE TRIALS OF SAINT ANTHONY" [BY Michael Goldstein, October 13] is a clever stratagem to master public opinion and to elevate the District 2 school superintendent to hero status. Goldstein succumbed to Anthony Alvarado's charm, as most people do who don't know him well. Alvarado is a clever administrator who can manipulate any data. When the reading scores of public schools were published last year, the largest middle school of District 2, I.S. 131, showed no data. The majority of the student body is new immigrants. Teachers told me the superintendent wants all his teachers to teach by the whole-language, whole-math method. Alvarado's handpicked administrators, no matter how unqualified, are all strong advocates of this method, which has been proved to fail in California and Michigan. Many of the "bad teachers" mentioned in the article are opponents of this method. Teachers have not been given any academic freedom in teaching. This method, used in an extreme way, is particularly unsuitable for immigrant Chinese students.

American education has many problems, and having poor teachers is only one of them. Teachers are asked to be psychotherapists, social workers, and loving parents to all their students, but they have only 24 hours each week, with up to 150 children to teach.

*K. L. Lam*
SUMMIT, N.J.

AS A PARENT IN DISTRICT 2 SCHOOLS, I WAS interested in your article about Anthony Alvarado. While there certainly is a lot to admire in him, the article treated his downside as "whimsical." His definition of what makes a good school and good

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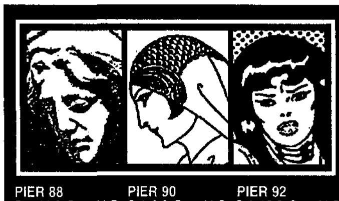

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teachers changes with the political winds, and he expects his schools, principals, and teachers to change along with him. He claims to be a proponent of public-school choice and has implemented a districtwide choice system for middle schools. However, he is not so open with his elementary schools and has limited certain schools to children from their immediate neighborhoods.

*Karen Longo*
MANHATTAN

## By the Book

DAVID FINKLE'S "GOTHAM" PIECE "DISpleased to Seat You" [November 3] misrepresented the information I provided him about Barnes & Noble. Changes are continually being made in our stores—to increase seating capacity, to increase and adjust the selection of titles available—but always in response to customer demand. While many of our customers love the large, comfortable easy chairs that have long been a part of our stores, we have replaced some of these chairs with additional smaller wooden ones in some locations to provide more places to sit. We raised our coffee price in reaction to the rise in coffee prices caused by droughts in Latin America. But we also increased the cup size from ten to twelve ounces. Presenting all this as part of a plot to remove amenities lends drama to Mr. Finkle's story, but he should have stuck to the facts.

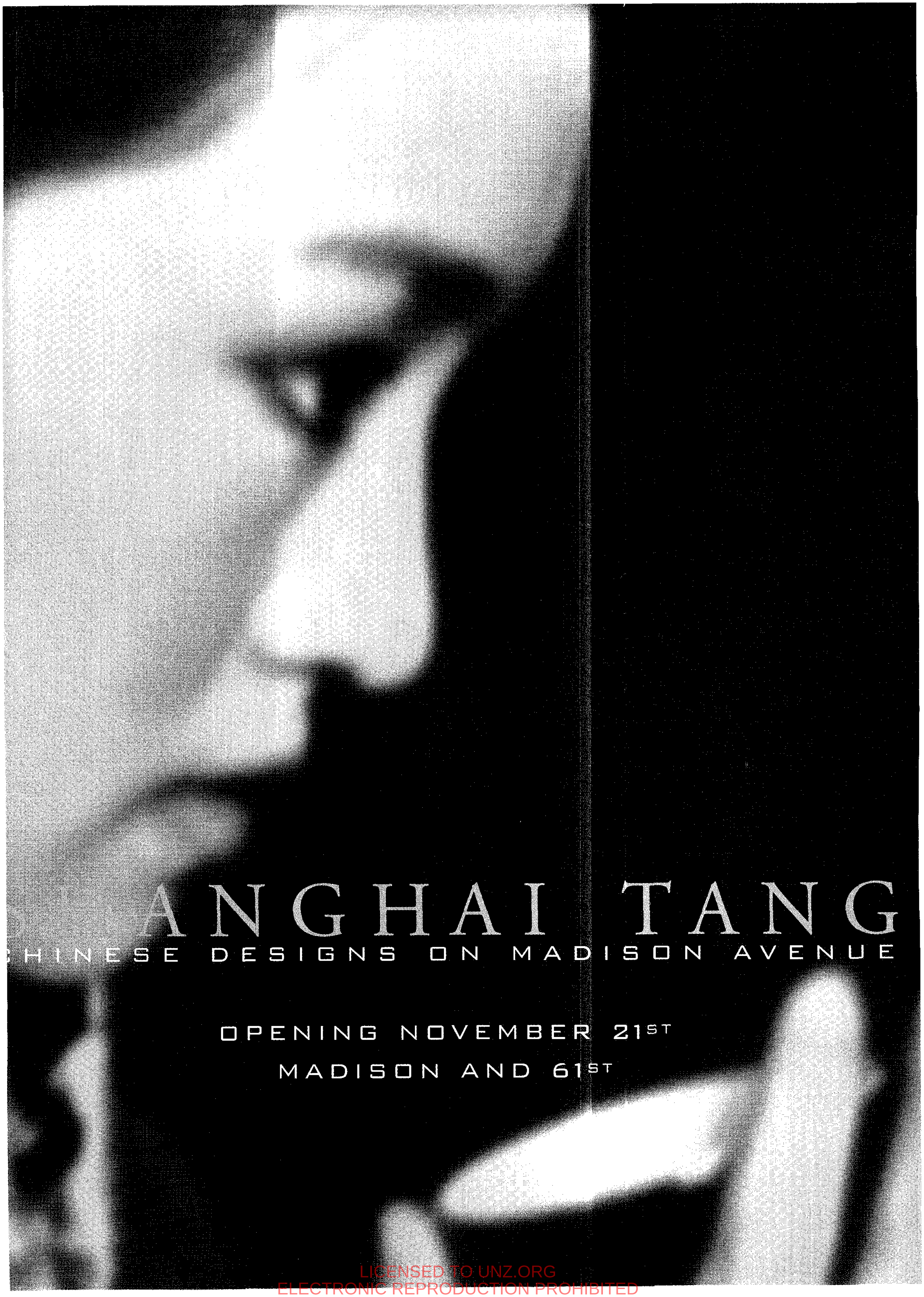
*Jennifer Wolfertz*
*Director, Corporate Communications*
*Barnes & Noble*
MANHATTAN

## Sing Along

AS THE *DAILY NEWS*'S CABARET CRITIC-REporter for the past seven years, I can vouch for many of cabaret's ills cited in "Nothing More Than Feelings" [by Jennifer Senior, October 20]. Far too many self-indulgent amateurs clutter up the clubs, the cover charges at the ritzier rooms are outrageous, and the economics are insipid and insane for everyone involved. Let's not forget, though, that these clubs have produced great entertainers like Barbra Streisand and Bette Midler. Sadly, cabaret lacks coverage in the mainstream media and the broader audiences it could bring, but it has never lacked genuine talent and heart.

*Wayman Wong*
MANHATTAN

**Correction** Contrary to what we reported in the November 10 story "Do, Re, Me Me Me!," David Krumholtz is now represented by Innovative Artists. ■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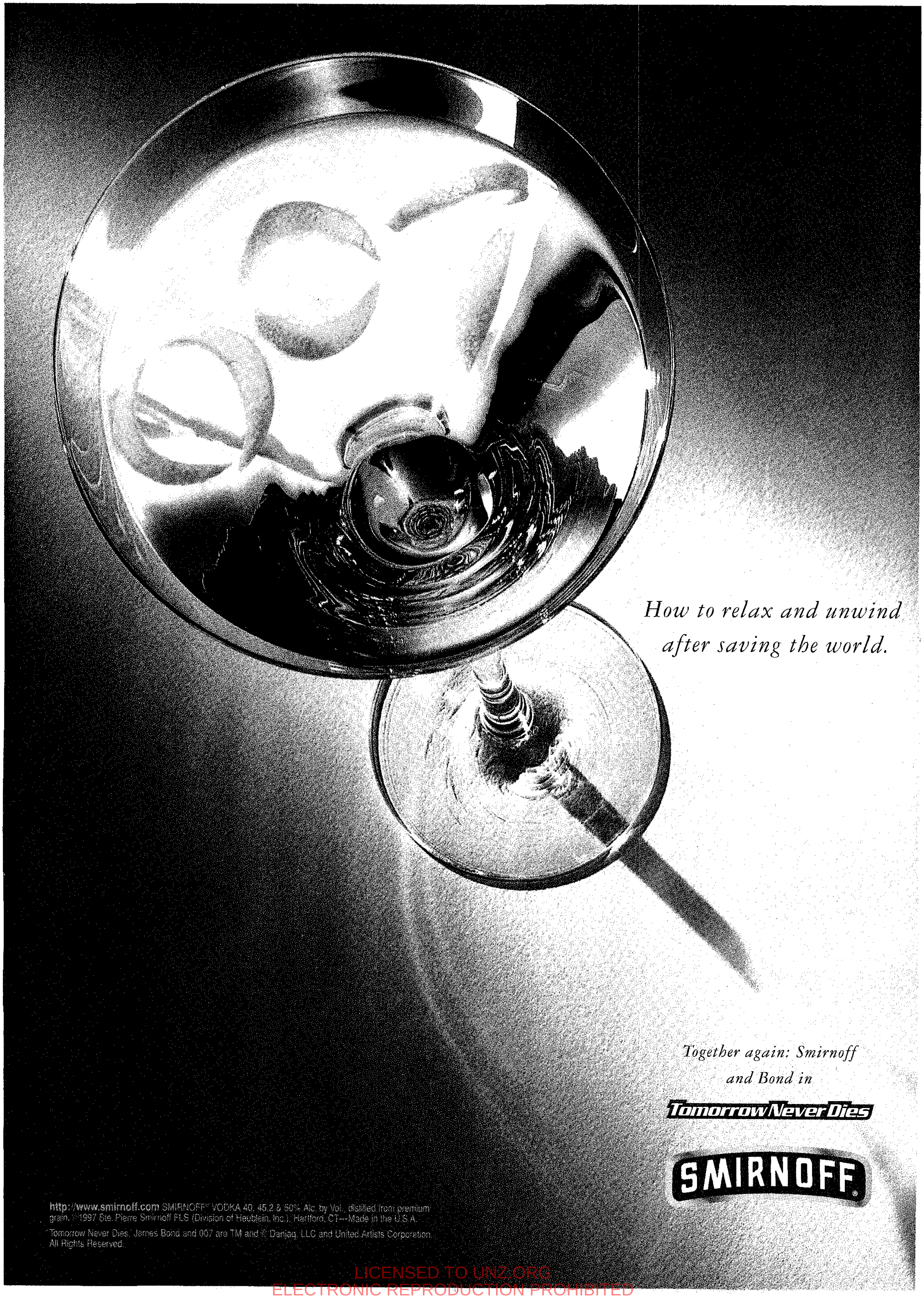
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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

# INTELLIGENCER

## WHAT AILES GERALDO?

Fox News's **Roger Ailes** has been romancing **Geraldo Rivera** for several months, and insiders expect him to lure Rivera away from CNBC by the beginning of the year (although Ailes was unsuccessful in his pursuit of **Connie Chung,** who went to CBS). A spokeswoman for Rivera says that nothing's been signed. Ailes's reach will be tested at Odyssey, a New York–based religious cable network that is partially owned by Liberty Media. Odyssey's president, Garry Hill, died suddenly this summer, and Ailes's fiancée, **Elizabeth Tilson,** is a leading contender for the job, according to an industry insider. Tilson has been doing consulting work at Fox since Ailes shut down America's Talking, the all-talk cable channel he hired her to run. "Liberty wants to do a favor for Fox by hiring her," continues the insider, who points out that Liberty and Fox owner **Rupert Murdoch** are partners in several enterprises. "Odyssey was founded to counter the religious right, and that's why Roger Ailes's influence is so terrifying to them," the insider continues, referring to Ailes's famously conservative views. Liberty's president, **Dob Bennett,** confirmed that the company is "looking for a new CEO" for Odyssey, but he refused to name the candidates. Because Liberty's partners must approve the new Odyssey CEO, Bennett added, "we don't have the ability to throw someone a bone." A spokeswoman for Odyssey declined to discuss the candidates, and Ailes did not return calls.

## ROSIE'S NOT-SO-SURE BETTE

**Rosie O'Donnell** is learning the hard way that the publicity game sometimes trumps friendship. The professional gabber was put out when **Madonna** gave her first *Evita* interview to **Oprah Winfrey** last year, and now **Bette Midler** has disappointed her. Midler had run into some of the hosts for **Barbara Walters's** new ABC morning show, *The View,* at a party and promised to appear on the show last month to promote "Hulaween," a benefit for her New York Restoration project. Then she called Rosie, who agreed to be the "Hulaween" auctioneer. But when one of O'Donnell's bookers discovered that Midler was scheduled to make an appearance on *The View,* the news made Rosie "go ballistic," according to one insider, who reports that O'Donnell's bookers desperately tried to get Midler to do their show first. But Midler stood by her promise to ABC. "It was an honest mistake," the insider continues. "Bette called Rosie to explain and apologize." In the end, Midler did *The View* first but dressed up and sang only on O'Donnell's show. "The irony is that Rosie loves *The View,*" laughs her publicist, **Lois Smith,** who points out that O'Donnell was a guest on that show just last week.

**Bette Midler: Double-talker**

## MODELS TURNED OFF BY HOLLYWOODY

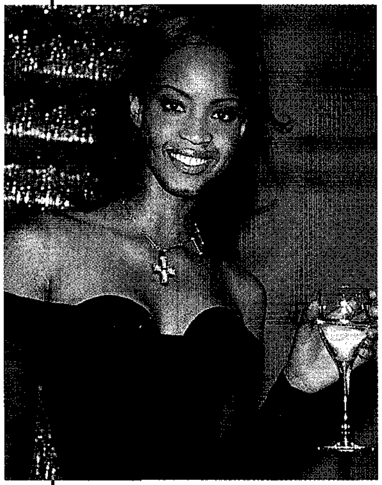
Some of the models who were cast for a shoot in **Woody Allen's** newest project, which will feature such recognizable fashion faces as **Frederique, Shalom Harlow, Roshumba, Zofia,** and **Isaac Mizrahi,** may be forever disenchanted with the big screen. After showing up for a 1 P.M. call at a downtown gallery, where they dressed, they trekked off to SoHo's Serge Sorokko Gallery, where they waited outside for half an hour, then inside another three hours or so, until Allen finally appeared for the night shoot. Says one mannequin, "It was a real mess. There was no food or anything. We stood around for hours. Some girls were over it and left." The patience of those who waited didn't exactly pay off: Sources on the set say Allen stayed about ten minutes before announcing he had a headache and canceling the shoot. Not all would-be cast members were enthusiastic about returning to the set. Says one model on the scene: "I really wanted to meet Woody and be in the film, but I was so disappointed. He always appeals to people as a simple, shy guy, but he really acted like a fussy star."

## EKATERINA'S UPWARD SPIRAL

It looks as though Olympic figure skater **Ekaterina Gordeeva** is finally emerging from her mourning period. Since the sudden death of her skating partner and husband, **Sergei Grinkov,** in 1995, Ekaterina has written a book about her tragedy, the best-seller *My Sergei,* and has been focusing on her solo career. But recently the 26-year-old ice swan was spotted at Lenge on the Upper West Side with a new beau. According to spies, she was getting cozy with "a young **Alexander Godunov** type." Says one observer, "They kissed and held hands through dinner, and when they got up to leave, they embraced and kissed again at the door." No word on whether the athletic-looking hunk will encourage Gordeeva to return to doubles skating. Gordeeva's manager did not return repeated calls.

**Ekaterina Gordeeva: Falling in lutz?**

Photographs: top, Christopher Little/Outline; bottom, Gregory Pace/Sygma.



**Georgianna Robertson: Signtology**

## PENZA: NBC'S LATEST RERUN

The sudden return of **Ralph Penza** to NBC after his December 1995 demotion and departure has raised a few eyebrows at the network. According to an NBC source, Penza, looking miraculously well rested and newly blond, was brought back last month as a backup anchor and senior correspondent because the station was fearful of an age-discrimination suit. "They are giving him the kid-glove treatment to keep this out of court," said one station source. But an NBC spokesman maintains that management is jubilant about its reversal. "It was our decision to bring Ralph back, and we are very excited. There is no lawsuit and there never was one." Meanwhile, fifteen-year NBC veteran reporter-anchor **Mary Civiello,** who was abruptly moved out of her office after she was taken off *Today in New York,* was asked to move from her new cubicle to make room for Penza's assistant. "Mary is such a lady and she was so popular here, but that was the last straw for her," says the source. Civiello, who would say only that she had "many wonderful years at NBC," bought out her own contract and left; the station denied that her workspace had ever changed. A source says Civiello is currently considering a position at another network.

## GEORGIANNA'S MERRY-GO-ROUND

Model-actress **Georgianna Robertson** has been long-legging it from one modeling agency to the next this fall. Robertson left Ford Models abruptly at the end of September. "We didn't drop Georgianna," insists Ford booker **Neal Hamil.** "She left Ford to go to Click." But Click's **Frances Grill** says she handled only some October bookings for Robertson. Some industry insiders think Robertson's acting aspirations are distracting her from modeling and making her difficult to manage. "She did a role in a movie, and I think it triggered something in her," says one insider. (Robertson was in **Robert Altman's** *Ready-to-Wear* but was replaced as **Jim Carrey's** love interest in *Ace Ventura: When Nature Calls* after one day of shooting.) On November 3, Robertson finally signed with **Aline Souliers,** who created **Claudia Schiffer** and **Eva Herzigova.** Souliers booker **Charles Short** says that all along, Robertson "was wanting to come to Aline, but we weren't quite ready." He explains away his newest star's recent round of agency-hopping: "It just wasn't the right fit. It's like buying a pair of shoes: They might look good, they might smell great, but then you put them on and they hurt."

## BURNS RUNS LATE; KUNZ'S KITCHEN FATE

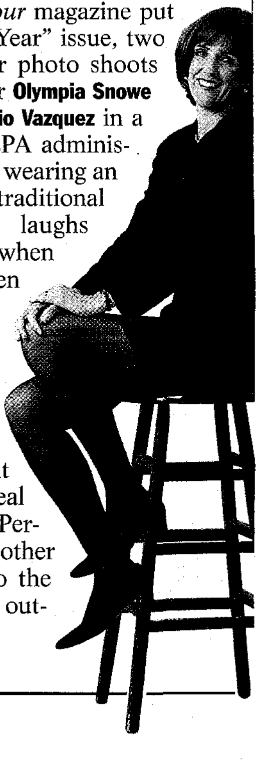
**SLOW BURNS:** Missed deadlines aren't unusual in the world of television documentaries, but insiders are still chuckling over the one that **Ric Burns** botched. Burns, the brother of **Ken** (*The Civil War*) **Burns,** started work two years ago on his five-part, ten-hour *New York,* a history of the city that was due to air on PBS next fall as part of the city's centennial celebrations. Now the documentary is scheduled for the fall of 1999—a year after the anniversary. Although segments of the film will be shown at centennial events, "they're really mad over at Channel 13," reports one source close to the project.

**CUT AND PRINT:** *Rolling Stone's* story on **John/Joan,** the boy who became a girl who became a man, won't hit the stands until next week, but it's already been attracting attention on Publishers' Row. Although famous in the medical literature, John/Joan had never spoken to a writer before opening up to author **John Colapinto.** ICM agent **Lisa Bankoff** sold Colapinto's book proposal to HarperCollins last Thursday for around $450,000, industry insiders say. Continuing the "which came first" marketing plan, Colapinto's handlers plan to send the magazine around Hollywood next week, in the hopes of lining up a director for the movie version of the yet-to-be-written book.

**COOKING UP A PLAN:** In the two weeks since the unionized staff of Lespinasse in the St. Regis hotel walked out in protest of chef **Gray Kunz's** allegedly abusive attitude, the chef has been missing from the kitchen while weighing his many offers and options. Management is apparently doing the same: According to restaurant insiders, the St. Regis contacted **Jean-Louis Palladin,** formerly of the Watergate in Washington, as a backup in case Kunz walked, but Palladin was unable to get out of his contract with the Rio Hotel in Las Vegas. Kunz is elliptical on the subject of his future, saying only, "I still have one more hurdle to work out, but I am optimistic. I have never made any decision without a lot of reflection."

*Additional reporting by Kate Coyne and Shana Ting Lipton.*

## CAROL BROWNER'S DRESSING-DOWN



Great minds really do think alike, at least when it comes to wardrobe decisions. When *Glamour* magazine put together its current "Women of the Year" issue, two of the honorees showed up at their photo shoots wearing identical suits. First, Senator **Olympia Snowe** arrived to be photographed by **Claudio Vazquez** in a bright-purple suit. Two days later, EPA administrator **Carol Browner** (right) waltzed in wearing an identical jacket. "These weren't your traditional Washington power suits, either," laughs Vazquez. "It was shocking enough when Olympia showed up in grape, but then when Carol arrived, my mouth dropped." Vazquez says he took Browner aside and showed her the Snowe photos, "and everyone just gasped." After some scrambling, Browner threw on her assistant's more subdued black jacket. "The suit didn't fit perfectly, so it wasn't the ideal fashion statement," admits Vazquez. Perhaps Browner should have taken another style tip from Snowe: "*We* came to the shoot prepared with several different outfits," boasts Snowe's press secretary.

Photographs: left, Alan Derek Hunter/Globe Photos; right, Claudio Vazquez.

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# GOTHAM

## BRITS IN A SNIT

*American expats found the nanny wasn't the only one on trial.*

EVER SINCE LOUISE Woodward was accused of murdering her young charge, life in London—at least for a New Yorker like myself—has been a real trial. Actually, it's always a bit of a bore, what with everyone reiterating the staunchly held (but not very interesting) view that America is the land of the fat, the loud, the tacky, and the stupid. But in the aftermath of Woodward's second-degree-murder conviction, during that brief interlude between fifteen-to-life and scot-free, garden-variety Anglo snobbism turned to blooming nonsense as the country united in concern for the fate of one young English woman amidst the savages. "We've already lost one English rose this year," declared a man from Louise's home village of Elton. "We're not going to lose another."

The morning after the verdict came in, I went to my local newsagent and bought *The Independent;* the front page of the usually dispassionate paper bore the large-type headline BROKEN-VOICED YOUNG NANNY BEGINS HER SENTENCE AS LAWYERS FIGHT BACK. The stand's proprietor, who has never said scooby-doo to me (except to grumble when the magazine I work for showcased Jerry Hall's pubic hair), was incensed, too. "How *could* they?" he bellowed, as I meekly handed over my change. "I mean, really, you're *from* there: *How could they?*" I tried to explain that the legal system back home is far more complicated, and actually far more depressing, than that, but he immediately lost interest and went back to selling tabloids.

The blonde wisp from whom I buy basil and coriander (we call her "Local Spice") took a less accusatory tone. "It's all changed since you came over, hasn't it?" she asked nervously, as if my removal to the UK three years ago coincided with, or perhaps caused, the collapse of the American judiciary.

When I arrived at work, my

*(continued on page 22)*

### SCRAPBOOK

**"Help! My daughter is a Sweeps Week talk-show guest!"**

*Highlights from the past week's shows*

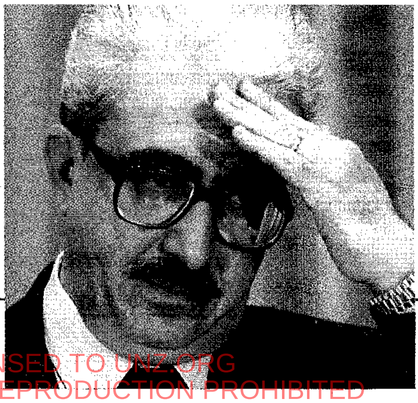
- ***Geraldo Rivera,* Monday:** Patsy Ramsey, mother of JonBenet Ramsey.
- ***Montel Williams,* Tuesday:** Grown men who date underage girls.
- ***Jerry Springer,* Tuesday:** Past shows' guests confront their viewers.
- ***Good Day New York,* Wednesday:** Donna Hanover goes stunt-flying with the Blue Angels.
- ***Ricki Lake,* Thursday:** "Other women" apologize to their lovers' lovers.
- ***Regis and Kathy Lee,* Thursday:** Michael Bolton and Ice-T.
- ***Leeza,* Friday:** When beautiful women attract Mr. Wrong.
- ***Regis and Kathie Lee,* Friday:** Richard Simmons tours New York by bus.

Coming Friday on *Jerry Springer:* "I Refuse to Wear Clothes!"

CAMEO

## Come Again Soon, Tariq

BEING THE OFFICIAL MOUTHPIECE OF A pariah state during an international crisis has to be a lonely job. If you say what your boss expects you to say, everyone thinks—*knows*—that you're lying. And if you don't, you run the risk of summary execution. That isn't likely to happen to Tariq Aziz, Iraq's deputy prime minister, who was in New York last week to stonewall and protest and delay and otherwise run interference for Saddam Hussein. Facing four consecutive television interviewers of moderate (Larry King) to fairly extreme (Ted Koppel) prosecutorial zeal, he delivered a straight-faced performance that would have done Peter Sellers proud. The entire world had gone mad, and it filled him with sadness, but he would explain, and keep explaining, until everyone saw things his way. This may take a while.



otographs: top, Jim Bourg/Gamma Liaison; bottom, Corbis.

**Nanny** *continued from page 21*

colleagues were engaged in fretful discussion—especially the former au pairs (who kept thinking, "It could have been me") and the new mothers (who kept thinking, "It could have been *me*"). They spent the better part of the day bemoaning the insanity of the American courts and, let's admit it, of the whole country generally.

Exhausted from a day of ill-informed debate, I slunk off to the Groucho Club, an international zone of minor media celebrities. I expected a quiet drink and a break from the unsolicited social-studies lesson, but the happy-hour crowd of jaded journalists and tired TV personalities was no less incredulous—and no more friendly. "In your country, you probably get life for parking on a double yellow," muttered a normally placid psychologist. "That is, unless you're a *celebrity.*"

Life failed to return to normal the next day. Alan Dershowitz was on TV, explaining that the improper verdict was the result of a jury trying to be *too* smart. The implication that America was a country for the stupid, by the stupid, didn't help matters. Then the Eappens went on *Larry King Live* and released pictures of young Matthew to the press, both of which moves were considered quite tacky, as was Judge Zobel's thwarted attempt to announce his verdict over the Internet.

"It's just sooo ghastly," said a colleague of mine, who up to that point had resisted taking sides. "It's *Geraldo* and OJ all over again."

But now Louise has gone free. The American justice system can indeed function (after a few false starts, anyway), and that has left people in England a far ghastlier prospect to consider. They have had to look back on the spectacle of their own recent behavior—and at all their yellow-ribbon-wearing, emotive, melodramatic, bloated-faced, and teary-eyed countrymen immortalized in the media—and with no small dose of horror, have come to a realization that will surely haunt this nation: At the end of the day, it was looking very American.

SALLY SINGER

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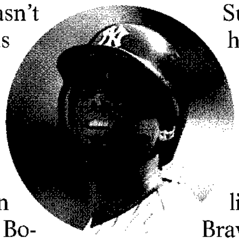
SPORTS

# Bullying The Boss

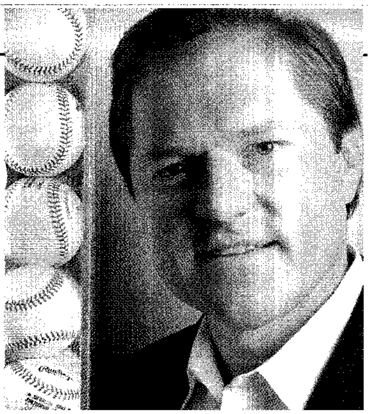
*Bernie Williams's agent plays hardball with Steinbrenner.*

At a little media event last week at the All Star Cafe, George Steinbrenner, surrounded by microphones, was looking more paranoid than usual. "I'll tell you one thing, I don't like being pushed around," he said. "Nobody's going to say they're embarrassed by $40 million. Not when cabdrivers and bartenders and doormen are working the way they work in this city."



Steinbrenner hasn't sounded so anxious since Reggie Jackson and Billy Martin were acting out. His chief irritant this time, however, is not one of his own employees. It's Scott Boras, the California agent who numbers among his many clients star center fielder Bernie Williams.

After next season, Williams can be a free agent, and Boras is demanding a long-term contract worth about $10 million a year—twice what the Yankees say they'll pay. So far, negotiations have produced little more than trade threats and spleen-venting in the press. "In New York," Boras says, "you're forced to negotiate in the press because the club chooses to answer in the press."



**Superagent Scott Boras: Bernie's hero, Steinbrenner's nemesis.**

Twenty years ago, Boras was a ham-handed minor-league infielder. But then he went to law school, and started representing his old teammates, as a favor. Before long, he had set up shop in Irvine, California, where he now oversees a staff of twenty scouts, tax experts, and labor attorneys, as well as a $750,000 computer system run by a former NASA engineer. "I'm a former player, I'm an attorney, I've got this data—it's a combination that's difficult for them," says Boras. "My job is not to be overbearing about it."

Such resources have helped Boras not only negotiate some of the fattest contracts in baseball history—including Greg Maddux's $57.5 million bonanza with the Braves—but also win almost twice the average rate of arbitration cases.

Boras himself claims to want no part of Steinbrenner's theatrics. He denies, for example, the Yankees owner's contention that Boras said he was "appalled" by the team's initial offer to Williams. "I'm not too much appalled by things," says Boras. "I'm a baseball player."

The "I'm one of you" rap comes in handy when Boras romances some of baseball's finest young talent. He first met his client Alex Rodriguez, now a Seattle Mariners shortstop, when Rodriguez was a 14-year-old Little Leaguer. Boras has netted the largest signing bonuses for amateur players in eleven of the past thirteen years, including the whopping $10.2 million contract he engineered for a Pennsylvania high-school pitcher last year.

And a man who's put up those kinds of numbers is bound to have a unique view of the national pastime. He's not worried in the least that fans will sour on Williams for demanding a huge contract. "I've been in the business long enough to know that the focus on money is not something that *prevents* a fan from being interested in the game," says Boras. "It's another part of the interest."

BRIAN FARNHAM

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LANGUAGE

# The New F Words

● Once upon a time, letter grades served as a universal yardstick of scholastic achievement. Nowadays, many schools have abandoned that Procrustean system in favor of something a little more nurturing—and less offensive to parents who have to cough up as much as eighteen grand a year for tuition. In lieu of the odious F, here's what the city's finest prep schools offer.

KATE COYNE

| | | |
|---|---|---|
| **Brearley**<br>Weak | **Collegiate**<br>4 (= unsatisfactory) | **Nightingale-Bamford**<br>NS (needs strengthening) |
| **Brooklyn Friends**<br>AG (needs additional growth) | **Ethical Culture**<br>Needs improvement | **Spence**<br>Needs support |
| **Calhoun**<br>Needs improvement, or not grade-appropriate | **Friends Seminary**<br>Needs support | **Trevor Day**<br>Requires reteaching |

Photographs: top, Robert Hanashiro/USA Today; center, Mitchell Layton/Duomo; bottom, Hirz/Archive Phot

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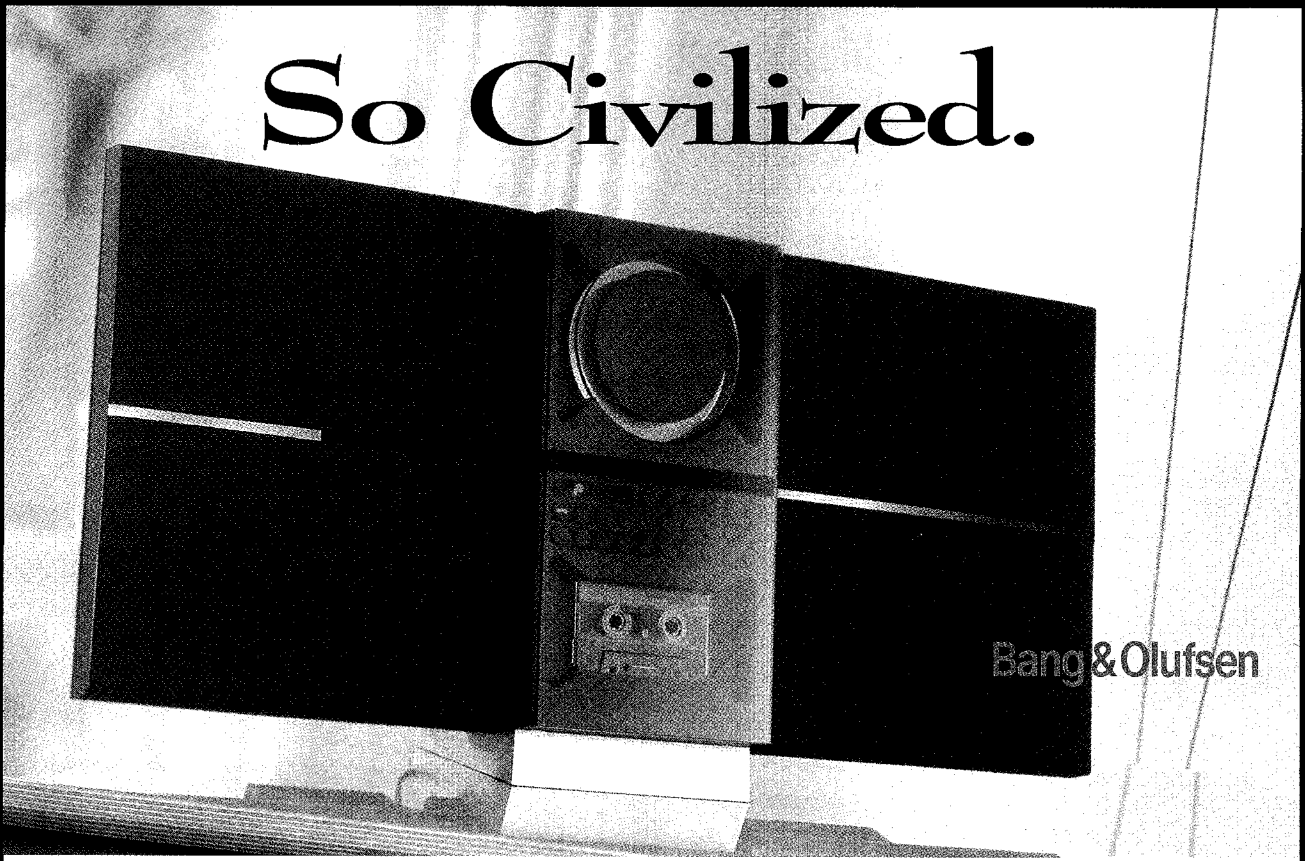

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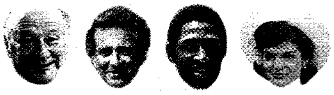
SPIRITUALITY

# Are You There, God? It's Me, Alfonse.



● Cardinal O'Connor has announced plans to propose Dorothy Day, founder of the Catholic Workers, for canonization. If she is credited with having performed the required miracles, and if she survives cross-examination by the so-called devil's advocate, she'll become that rarest of all entities, a New York saint. Could this be the start of a trend? Below, some proposals for further consideration. JAMIE MALANOWSKI

| PROPOSED SAINT | PATRON SAINT OF | MIRACLE | DEVIL'S ADVOCACY |
|---|---|---|---|
| ED KOCH | Rent-controlled bachelor pads | Solved fiscal crisis; tamed unions; landed *People's Court* gig | Those movie reviews |
| DONALD TRUMP | Leveraged debt | Convinced people he was dating Carla Bruni | Published more books than Emily Brontë |
| NORMAN MAILER | Tough guys who dance | Found a publisher for *Ancient Evenings* | There was that bit about stabbing his wife |
| WILLIS REED | Ace bandages | Game 7 of the 1970 NBA championship | Worked no miracles as a coach |
| PAUL SIMON | Cultural appropriation | Good Lord—that was really a toupee? | And now, a word from Art Garfunkel . . . |
| JACKIE ONASSIS | Bric-a-brac | Shopping; not dropping | Should have let John-John go into acting |
| JOHN GOTTI | Canaries | Beat three out of four federal prosecutions | Confided in Sammy "The Bull" Gravano |
| WOODY ALLEN | Family values | Believes psychoanalysis has helped him | "The heart wants what the heart wants" |
| MADONNA | Her career | Her career | Her career |
| ANDY WARHOL | Cookie jars | Soup cans—they bought it | That "fifteen minutes" line is so five minutes ago |
| ALFONSE D'AMATO | Potholes | Election; re-election; re-election again | And now, a word from Bob Dole . . . |

# NICE JEWISH BOY SEEKS HOT-BLOODED JEWISH GIRL FOR LOVE IN COLDER CLIMES PART IV

● JAY RAMRAS, THE ALASKAN restaurateur who's in New York searching for a Jewish bride, is feeling revived this week after a great second date with a schoolteacher at Chelsea Piers. But we've heard a lot from Jay about the women he dates; this week, let's hear from the women themselves—the ones Jay allowed us to talk to, anyway:

● "You'd think he'd look like an Eskimo, but he was totally normal. He was even wearing Banana Republic," says a woman who had drinks with Jay at the Redeye Grill.

● A New York native in the garment business says that the day after their date, "Jay sent me a plant with roses in it. There's no love, but he's a great guy."

● Jay's favorite futures trader confides, "If he'd just move to Hawaii, this could read FUTURES TRADER GIVES HIM A CHANCE."

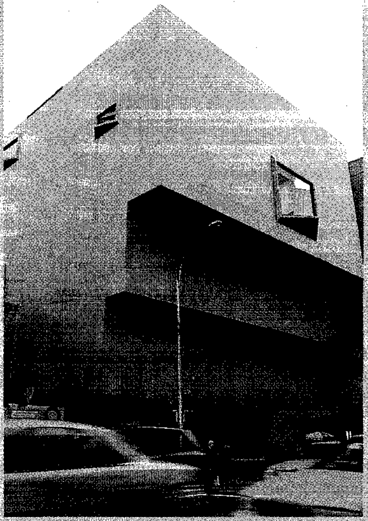
SITE LINES

# Modern Rocks

WHEN THE SCAFFOLDING THAT HAS shrouded the Whitney Museum since last December vanished a few weeks ago, the building that was revealed looked as fresh as a socialite after a day at Elizabeth Arden. The granite façade, which had acquired a dusky, auto-exhaust-tinged hue, is now almost brown, with creamy streaks of white. Fifteen hundred stone slabs—weighing 500 to 600 pounds apiece—were removed by the workers of the A. Ottavino Corporation; given a chemical bath at the Ottavino compound in Ozone Park, Queens; and rehung. Marcel Breuer's bruiser of a building hasn't looked better since it opened in 1966, but this was not a cosmetic job. It was done because the metal anchors that held the slabs in place above Madison Avenue were weakening.

In a cardboard box under her desk in the museum's basement, architect Diane Kaese, of the engineering firm Wiss, Janney, Elstner Associates, Inc., keeps a collection of the mangled hardware removed from the museum's exterior. "These are the things that scare you," remarks Kaese, displaying a flimsy scrap of metal that some bygone construction worker had substituted for a brace sturdy enough to bear weight.

Kaese believes that the Whitney may have been victimized by contractors who, in the midst of the sixties boom, were too hasty. But a potential mishap that would have lent new meaning to the term *brutalist architecture* has been averted. Meanwhile, sixties buildings are everywhere, hiding their flaws behind sleek curtain walls. KARRIE JACOBS



**The Whitney Museum after its face-lift.**

Photographs: top, left to right, Globe Photos; AP/Wide World; George Kalinsky/Major League Graph
Marilyn Silverstone/Magnum; bottom, Robert Wri

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LAW ENFORCEMENT

# Crack Reporters

## *Media day at the DEA shooting range*

**Agent helps the author take aim.**

THE SCENE IS CAMP SMITH, the upstate training ground for the New York division of the Drug Enforcement Administration. Camouflaged jeeps are parked around the area, and the crackle of gunfire fills the crisp autumn air. I'm standing with nine other journalists on the DEA firing range, a 9-mm. Glock pistol in my hand.

"Don't believe what you see on TV," says our instructor. "You have to keep shooting until you've stopped the threat, so don't just shoot one round—*keep shooting.*"

And so we shot, Glocks and, later, Colt 9-mm. submachine guns, as part of a DEA media "training range" day. The idea is to give reporters firsthand experience in the split-second decisions that agents are forced to make and that sometimes result in the kind of mistakes that last week got a kid shot in the leg for holding a candy bar (which a federal marshal thought was a gun). It's one thing, after all, to write about crime, another to stand on the firing line.

Not that firing submachine guns is very exciting. In fact, it has as little emotional resonance (or recoil) as shooting a camera. The real excitement begins when the guns are pointed at you, as we discovered when—dressed in bulletproof vests and Perspex masks, and armed with .38-caliber pistols loaded with paint bullets—we entered the raid house. In every room, the "bad guys"—DEA agents armed with their own .38 paint guns—lay in wait. Within seconds, we mild-mannered Clark Kents became foul-mouthed cops: "Get your fucking hands in the air! Get away from that fucking gun!" I shot a thug who took my partner hostage—but I took a bad hit and my partner died. The thug was only wounded. "How's that gonna play on the six-o'clock news?" the instructor taunted.

We got one last chance to test our judgment, using the Firearms Training Systems, a video-simulated shoot-'em-up with real weapons and life-size perps. With a 9-mm. Sig Sauer strapped to your hip (and connected to the computer), you battle a life-size projection of bad guys in action, while the computer keeps score. Once again, it was clear why journalists should never be given any weapon mightier than a pen. Whether trying to roust a homeless man from a park bench or stop a car theft, we botched the job, either getting shot or shooting an innocent. The agents didn't do much better. CRAIG BROMBERG

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THE SCENE

# Tokyo Spin

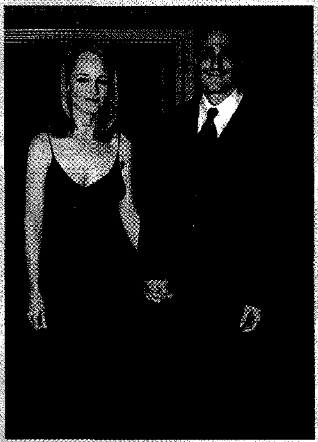
**Text by Vanessa Grigoriadis**

**Photographs by Patrick McMullan**

THE BILLBOARDS AROUND town offer clues as to how we, too, can "think like Amano." MISTRUST CERTAIN FLOWERS, they say. PAINT YOUR LUNCH. Clues about how to *act* like Amano, the video-game designer seeking credentials as a legitimate artist, were more available at his opening. INVITE FAMOUS PEOPLE—naturally. SERVE NOBU SUSHI—who can resist? And SHOW CONTROVERSIAL ARTWORK. "I didn't get the paintings at first," said Shoshana Lonstein, "but I think they're part of, like, a theme?" BENEFIT A CHARITY—a given. "I'm just here to support the Fresh Air Fund," insisted Amber Valetta. "We need air to breathe, first of all. And there's not just people on this planet. There's animals, and children, and dogs too." You'd think that'd be a full house, but Amano, bowing his head, named the one thing he missed in this bountiful life: "Hope." UTTER QUASI-MYSTICAL PRONOUNCEMENTS—can't forget that one.

**Yoshitaka Amano, Barbaralee Diamonstein-Spielvogel, and Carl Spielvogel, at the Puck Building, for a party celebrating the opening of Amano's show and benefiting The Fresh Air Fund.**

**At the Whitney Museum's Factory Party, in honor of the opening of "The Warhol Look/Glamour Style Fashion," Brigid Berlin and Jay Johnson, top, and Yoko Ono, above.**



**At the Plaza for the premiere of Fox's *Anastasia*, Helen Hunt and Hank Azaria.**

**Susan Lucci and Joan Rivers at the Museum of Natural History for the Accessories Council gala.**

**At the Don Suki Salon, Cindy Adams and Libby Pataki celebrate the launch of Adams's new perfume, "Gossip."**

Photograph courtesy DE

The World Trade Center welcomes another twin!

*Gemelli* – "twins" in Italian – Tony May's newest restaurant, overlooks the World Trade Center Plaza. And there's so much to enjoy: an Italian menu that's pure inspiration, cocktails at the Piano Bar, and outstanding service. It's another great reason to visit New York's *biggest* attraction; with lots of places to eat, your favorite stores to shop and fun things to see, there's always something happening here! Look up, then look around! For more information about the World Trade Center, call 212/435-4170.

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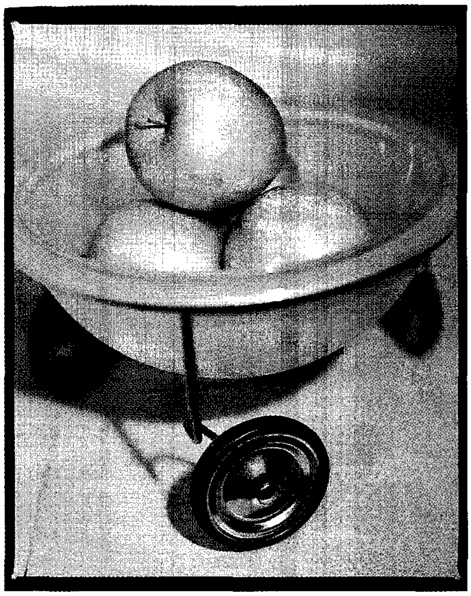
# GOTHAM STYLE

EDITED BY DANY LEVY

## Clutch Play

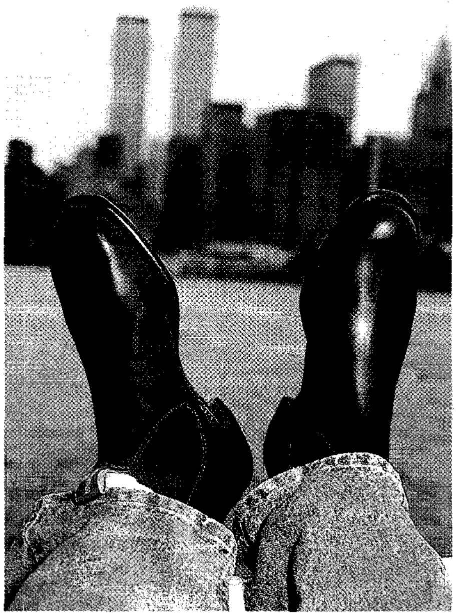
**Now that fashion editors and front-row celebrities (including Madonna, Naomi Campbell, Courtney Love, Elizabeth Hurley, and Catherine Deneuve) have been spotted carrying this sequined satchel, you can bet the offshore factories are busily churning out knockoffs with which to flood Canal Street. The originals, which start at the bargain price of $895, are available from Fendi.**

## On a Roll



Wheels are the latest design innovation for adults who aren't ready to commit. High-tech workplaces like Internet start-ups Razorfish and N2 have been designed with as many moving parts as possible. Chairs have always been on wheels, but desks, tables, even walls? A conference room that goes empty most of the day seems extravagant when mobile walls let you create one when you need it. Apartments, too, turn multipurpose when coffee tables, chests, and shelves gain wheels (all these can be found from Moss to IKEA). The latest item to go mobile is the bowl, like this one from Tibor Kalman's M&Co Labs, Inc. Just in case passing the fruit someday seems like too much of a commitment.

ALEXANDRA LANGE



## Australian-Rules Footwear

**Given Australia's previous cultural exports to the U.S.—Men At Work, Crocodile Dundee—it's a relief that the latest is the fully respectable, authentically rugged R.M. Williams boot. Originally worn by real-life Dundee types in the outback, these have improbably been snapped up by the fashion crowd (Linda Evangelista, Cindy Crawford, Jerry Hall, Elle MacPherson) and, only slightly less improbably, by the president himself, who is said to pace the Oval Office in custom-made croc R.M.'s. The $275 boots have been available at Kangaroo and Ewe Too (46 East 59th Street), which on November 21 will launch R.M. Williams Concept Store. The store-within-a-store will carry the full gamut of outback chic: moleskin jeans, oilskin dusters, and kangaroo-leather belts (sorry, no Vegemite).** RENE CHUN

BODY TYPE

## Sweat Equity

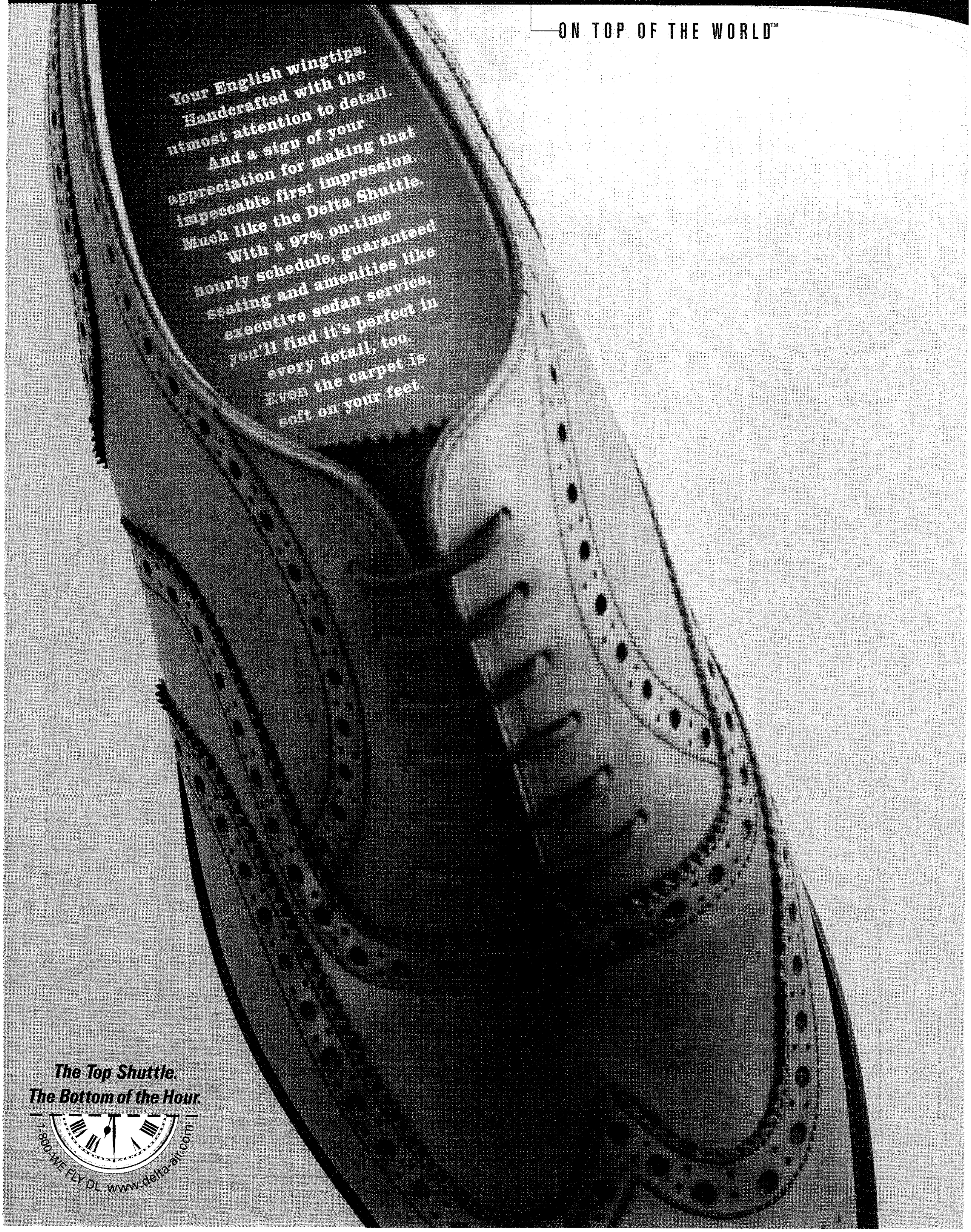
**A low-impact lesson in the art of product diversification, brought to you by two high-end Manhattan gyms (don't forget to breathe, now). The products: shampoos, scrubs, gels, and ointments specially designed to fight such work-out scourges as itchy scalp, dry skin, and body breakouts—a good idea that occurred to two different companies at just about the same time. First out of the box is Crunch, which goes the MTV route: goofy names (Slip N Slide Bath and Shower Gel and Bi-Polar Blu Kul Gel), attitude-heavy ads (featuring known perspirer Dick Nixon), and world-beat ingredients (such as tea-tree oil). Equinox, meanwhile, takes aim at a more mature market, offering grown-up indulgences like exfoliating scrubs, moisturizers, and skin treatments full of vitamin C and glycolic acid. The real differences remain to be seen: Equinox's line doesn't hit the stores till November 20. Until then, you can bet that marketing experts on both sides of the split will be running themselves ragged in search of new ways to distinguish one post-exercise body wash from another. Just be glad your biggest torment is your 2:30 step class. Did you feel the burn?** KATE COYNE

daily
blu-kul

Photographs: clockwise from top left, Patrick McMullan (2); Evan Kafka; Steve Wisbauer; Matthew Salac

**Delta Shuttle**

ON TOP OF THE WORLD™



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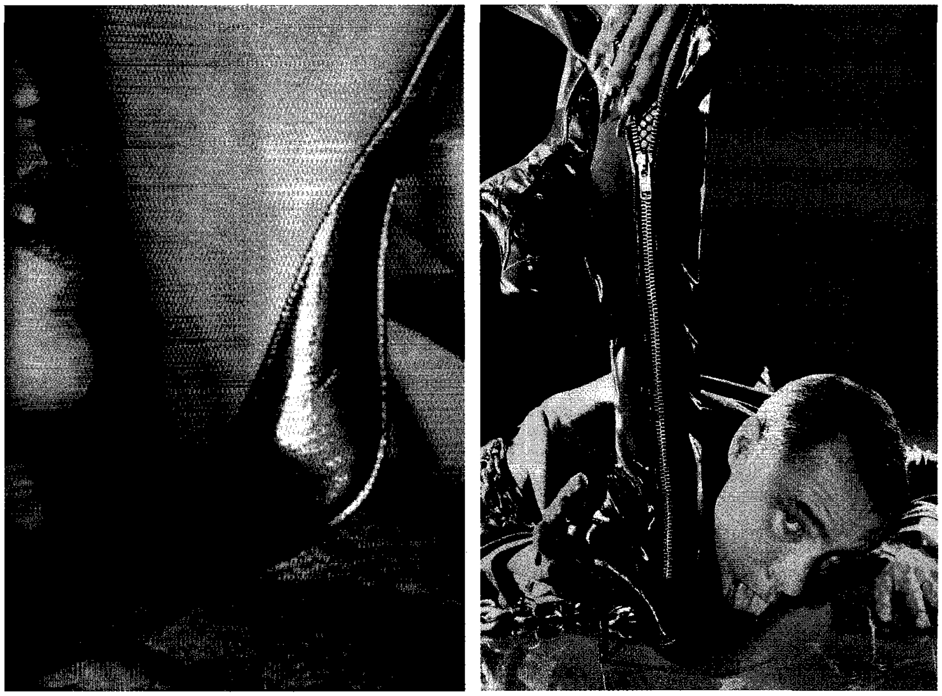
THE IMAGE BARBARA LIPPERT

# Sexual Heeling

*Advertisers, running out of kinds of sex to sell with, are now tying themselves to S&M themes. Can a well-placed stiletto move candy bars and six-packs?*



**Love me, hurt me, buy me: Current ads for Gucci shoes (left) and, somewhat less obviously, for Bass Ale.**

FOR A WHILE NOW IN THE advertising kingdom, man has roamed topless and, in his shirtlessness, has ruled as the all-purpose pan-sex symbol: solitary, preening, insanely overcleavaged, but somehow politically correct. Still, there's a limit to what an isolated male torso can do. Man cannot live by pecs alone.

Nor can advertisers, who, like sharks, have to keep moving. And coming up with new scenarios is hard, given that they've been through practically every sexual permutation, including nude groups, men on rooftops, women in motel rooms or lying on bathroom floors in (heroin-induced) comas. In the latest portfolio of Gucci ads, shot by Mario Testino as if by spy cam, we are all voyeurs, squinting at grainy surveillance footage. In one scene, we do get the now-classic male chest. But this time, Papa's got a red stiletto planted right between the nipples.

This effective Gucci vision of sex and the single spike—sexual heeling, if you will—is just part of an outcropping of recent S&M ads, a kind of stylized highly commercial erotica that seems to have sprouted independently of Marv Albert's trial. (That's not to say that Marv didn't have his finger on the pervy cultural pulse with his "consensual biting" defense.)

After 35 years of confusing changes in gender roles, why keep grappling with issues of equality and co-dependency in relationships when you can save the trouble by going straight to slave and master?

Advertisers, at least, have found some comfort in extreme role-playing. Otherwise-threatened heterosexual men will accept images of dominant women *if* they are sexualized—it obscures the fact that women are getting power elsewhere. It's the same thing with the "bad girls" of rock: Female rage becomes much more commercial when packaged in see-through clothing. The only reason TV star Jenny McCarthy can get away with making "Bite me!" her mantra is that she was a former *Playboy* Playmate.

Using S&M as a selling tool diverts attention from actual sex in the age of AIDS. The Gucci stilettos (as seen on Daddy's chest) have been the sold-out rage since they appeared on runways last March. True push-up bras for the legs and peds, they are a contradictory combo—harsh, cruel, phallic, yet hyper-girlie-girl: part Berlin between the wars, part Mariah Carey pending divorce. It seems that every eighteen months or so for the past twenty years, designers have announced that women are now so comfortable with their new power that they feel good about being "sexy and feminine" again. This then trickles down into advertising of other products, as stylists use the hot clothing of the moment.

"In the eighties," says Simon Doonan, creative director of Barneys, "spiky high heels were cheesy and associated with a lack of moral focus. They suggested a louche, seventies hedonistic lifestyle." Now, of course, with *Boogie Nights* fever and seventies porn imagery permeating pop culture, the shoe is reinterpreted. In the context of a mannish pantsuit, spikes become post-modern, even brainy. "It's for women who want to move the goalposts on their image," says Doonan. Or teeter along on them.

HELMUT NEWTON'S CHARGED ADVERTISING photos in the seventies were more specific about women's being the masochists. Versace made evening bondagewear an Oscar event in 1994, the same year this magazine did a cover story on S&M's going mainstream. Today, an S&M restaurant in Chelsea, La Nouvelle Justine, which opened this year, feels like any other theme joint—a Hooters in chains.

It's natural, then, with a price war under way in city dungeons ("Some of us

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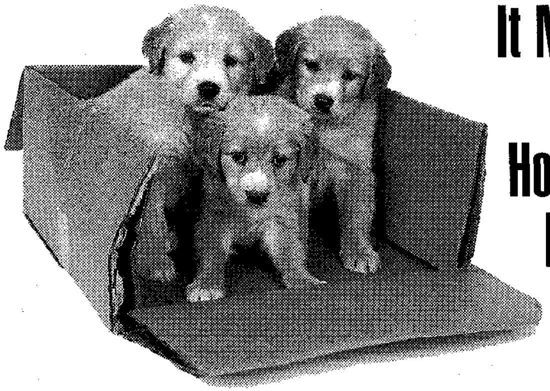

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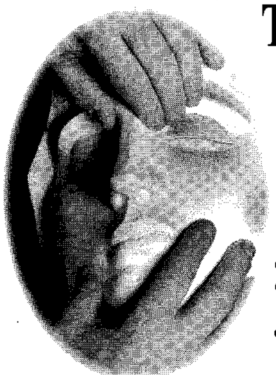

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are just going to have to hang tough," a Mistress Ruby told me. "I won't get on the train for less than $200 an hour") and a crop of ladies who wear leather to lunch, that the sensibility would filter into advertising. It's a medium that co-opts transgression and makes it shiny and easy to buy. Besides, fetishism, light humiliation, torture, what-have-you, provide the perfect backdrop for fevered consumerism.

One unlikely purveyor of edge play these days is Bass Ale. Image-wise, beer is the perfume of men. And to show how beleaguered the manly man is in terms of romantic scenarios lately, consider that for the past two years, brewski commercials have been filled with dogs, cross-dressers, and frogs.

Bass, a more-than-200-year-old brand, is now advertising itself in a series of photos by David LaChapelle, known for his use of extravagant high-camp concepts and saturated color. In the campaign's crowning shocker, a young male slave, in gray flannel and chains, lies on a hard blue floor and licks the pointy, shiny blue boot of his mistress. We see precious little of the great and powerful Miss Kiss My Thigh-Highs, save for her studded leather wristband, aforementioned zippered fetish footwear, and sparkling blue-on-blue three-inch nails.

Another ad, for a fragrance simply called Fetish, has a teenage girl zipping up similar high-heeled, over-the-knee scary blue boots. But surely the award for worst use of a happenin' Gucci stiletto goes to 3Musketeers. A print piece (headline: NO PAIN, NO PAIN) starring Fran (*The Nanny*) Drescher shows her wearing a skin-tight fire-engine-red leather (or perhaps it's rubber) pantsuit and holding a sword. The triangulated toe of her stiletto positioned on a barbell, the silver needle of her five-inch heel dangling, she is surrounded by three male models in Musketeerwear and various states of ultra-goony subservience. "Enough with the sacrifices," the ad copy begins, with rapier wit, and proceeds to flog the one-gram-of-fat candy-bar miniature. "Why torture yourself, when you can torture men?"

The ad reveals the trouble with this latest sexual role-playing. It's the same old "woman as bitch" thing, dolled up in new rubber clothing. Give women power, and they become voracious viragos who want to exact revenge. As New York psychologist Dr. Judith Antrobus puts it, "Now, if men succeed in dominating a dominant woman, then they've really done something." ■

# Those Sunday Daily News readers keep on running...

# to the Sunday Post!

**In its first year and a half of publication, the Sunday New York Post has grown to 400,000* sales per week. And that growth continues.**

**During the same year and a half period, the Sunday Daily News LOST 203,000** copies a week.**

**The Sunday New York Post – off to a great start and growing fast.**

**SUNDAY**
**NEW YORK POST**

Source: *Publisher's estimate October 1997.
**ABC FAS-FAX for 6 months ending Sept. 30,1997 vs. 6 months ending March 30, 1996. Sunday Post began publication April 1996.

**MEDIA** ELIZABETH LESLY

# Selling the Son

*Cablevision has prospered largely because Chuck Dolan knows how and when to use the brass knuckles. Can he make people believe his son is capable of the same?*

CHUCK DOLAN DOESN'T DONATE millions to the United Nations, and he doesn't own tabloids that make sport of his political and commercial rivals. But no one has more day-to-day influence over the entertainment and information available to New Yorkers than he does as the chairman of Cablevision. As soon as a recent deal with TCI closes, Cablevision will control 70 percent (2.5 million strong) of the metro area's cable subscribers, to complement assets such as Madison Square Garden, the Knicks, the Rangers, seven cable networks, just less than half of Fox's new ESPN competitor, and the cable-TV rights to nearly all New York's pro-sports teams.

In the control room: Cablevision chairman Chuck Dolan with son Jim, the CEO.

Chuck Dolan has built this empire by dint of his notoriously hard-driving negotiating tactics ("There are two classes of people," says one seasoned cable executive. "Those who have been screwed by Chuck Dolan and those who are going to be screwed by Chuck Dolan") and a knack for packaging and selling what conventional wisdom has often said nobody would buy. Twenty years ago, struggling to sell cable subscriptions to Long Islanders who were perfectly content with the channels that came free over the airwaves, Dolan came up with the idea of offering exclusive programming, inventing the likes of Home Box Office, an early all-news precursor to CNN, and many others. In the course of building a publicly traded, highly leveraged company that has attracted such well-regarded investors as Gordon Crawford and Mario Gabelli, Dolan has managed to retain unassailable voting rights for himself and his family and keep Cablevision stock rising—it's tripled in value over the past year—even though the company loses hundreds of millions of dollars annually.

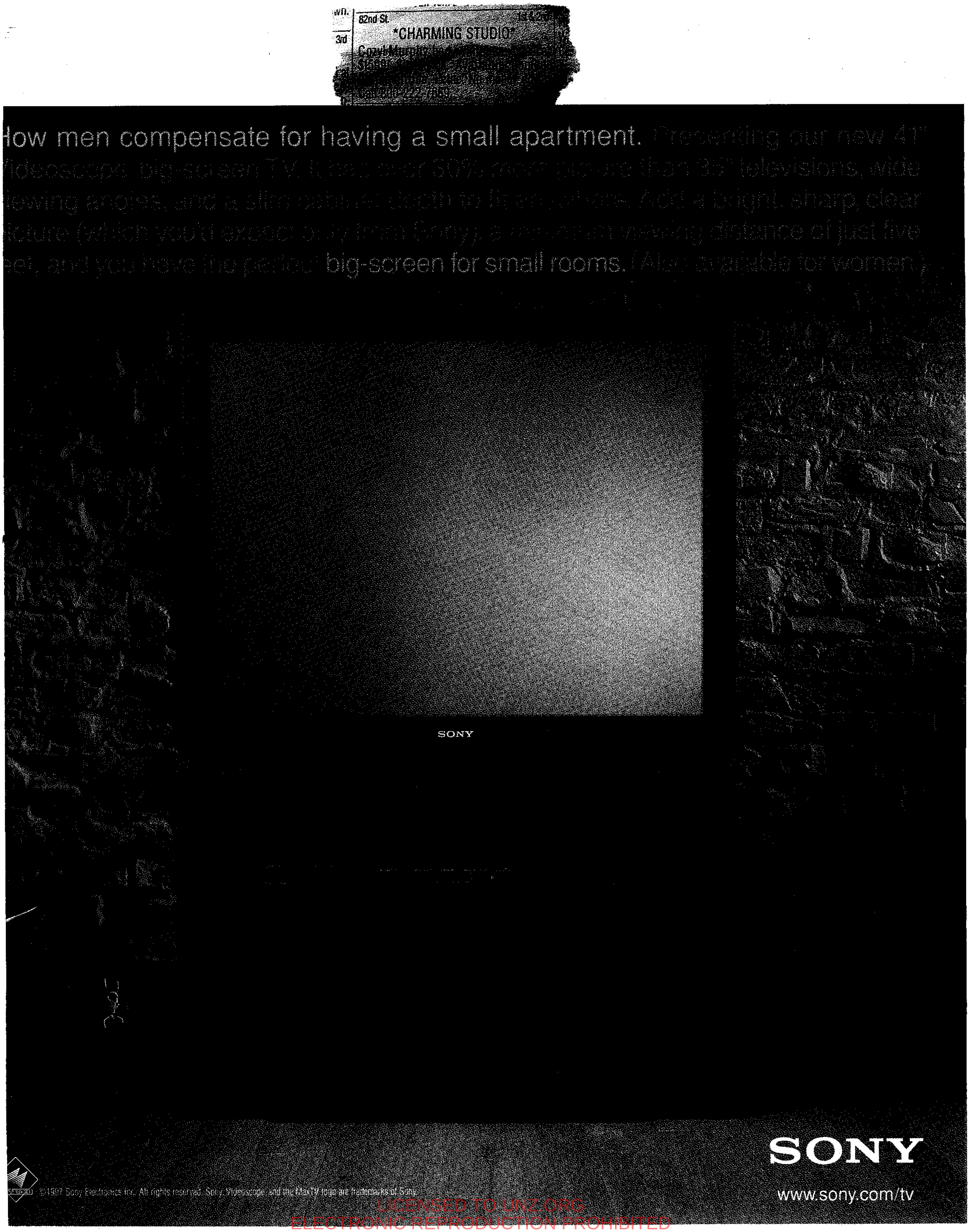
Still, the greatest feat of Dolan's career could well prove to be the one he is now attempting: the selling of his youngest son, whom the 71-year-old cable tycoon has handpicked as his successor. A playboy fond of racing yachts and Ferraris, 41-year-old James Dolan had spent just a few years in a position of senior responsibility at Cablevision before his father anointed him chief executive in late 1995. (Dad remains chairman.) The younger Dolan's tenure so far has been distinguished by some unfortunate episodes. Last fall, for example, he floated an idea to sell Lawn-Boys over the Cablevision system (and have them delivered in the company's fleet of cable trucks). His own father contributed to his son's public-relations problems when he remarked to *Newsday* that when the two disagree on corporate policy, "I let him run up and down the room until he gets tired."

More significant, Jim Dolan has hardly been able to match his father's legendary prowess in dealing with the financial community. Finance executives who've been in meetings with the two men over the years report that Jim Dolan's contributions are limited for the most part to variations on "I agree with Dad." Says one finance executive who's seen both Dolans in action: "Most people snicker and hope Chuck doesn't have a heart attack. Jim Dolan is a rich kid who just happened to be fortunate when he was born."

James's bumbling reputation is so well known that company board members—who ordinarily would never discuss even the perception of shortcomings of a senior executive—acknowledge there is a problem. "Yeah, I know that people have that idea about him," says longtime board member John Tatta. "He's not running for president of the United States or even for Congress. We're not paying him to win a popularity contest. [As he does well,] the industry will have to recognize they were wrong about him." Adds Vincent Tese, another board member, "Anybody that's a giant's son [suffers] from a perception problem. Maybe even Alexander the Great had a perception problem. Philip was a well-known guy."

Meanwhile, Cablevision has persistently been pushing the younger Dolan out in front. When the New York *Times* ran

Photograph by Vic DeLucia/NYT Picture



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SONY

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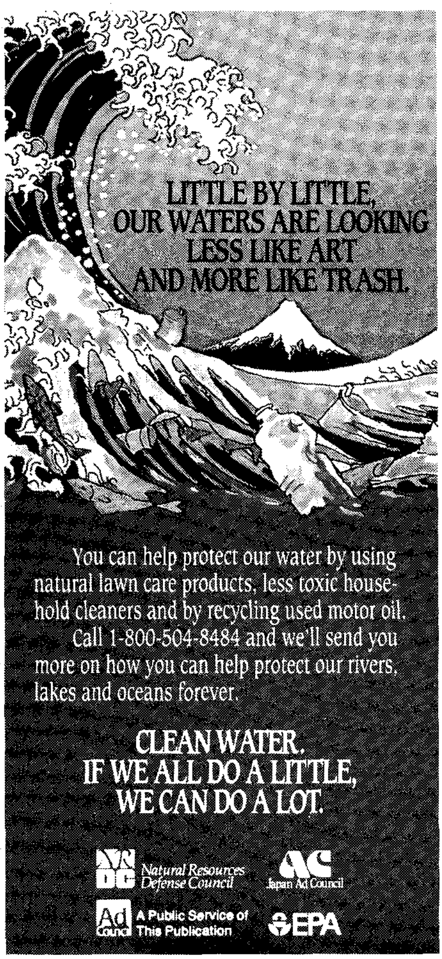
**Camelot calls.** Prince looking for princess to share celebrity spotlight. High-profile Washington kid of the sixties still making media waves. Overcame early family tragedy. Stints as actor, assistant D.A. Thrill now is running hot political mag. Passion for politics runs in our New England family. Raised in paparazzi's glare. Press has called me "Sexiest Man Alive." I've been linked to Sara Jessica Parker, Madonna, Brooke Shields, and Daryl Hannah. Deep down, enjoy privacy and quiet, romantic nights alone. Get to know the real me on A&E, Friday night, Nov.21, at 8pm on Biography. A&E



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a feature on the company earlier this year, Chuck Dolan insisted that he be photographed with his son. And in its latest deal with TCI—in which TCI exchanged its 820,000 subscribers in metro New York for what amounts to a third of Cablevision's stock—everyone involved has taken great pains to explain that Jim Dolan handled all the negotiating himself. In fact, TCI president Leo J. Hindery Jr. sings Jim's praises, unprompted. "I have enormous respect and affection for Jim Dolan," Hindery says. "We looked at our situation [in New York and] thought Jim Dolan could play it more ably and capably than we could, frankly. This transaction was negotiated with Jim, and he deserves much of the accolades."

So, in contrast to his father, the pressure-tactics specialist, Jim Dolan is being pitched as a conciliator, a smooth operator capable of shepherding the company into a new era. "Jim's strength may not be driving the hardest bargain," says board member Tese, "but getting the deal done." NBC executive vice-president Tom Rogers, who has cut many deals with Cablevision over the years (NBC owns 25 percent of Cablevision's TV-sports and programming assets), hews closely to the same line. While Chuck Dolan's toughness and vision allowed "a small company burdened with a lot of debt to play in the big leagues because of that negotiating prowess," says Rogers, "many believed execution was never their strong point. When it comes down to it, for Cablevision to be a great company, it needs to know how to get things done. Jimmy brings that to the party in a big way."

But Wall Street remains uneasy with the passing of the torch from father to son. "With all due respect, Jim Dolan needs a hard sell," says Porter Bibb, a media investment banker with Ladenburg, Thalmann & Co. "This is an all-concerted effort to sell the Street that Jim is capable of running the business. I have nothing against Jim. It's not his fault. If he weren't with his father, he'd get eaten alive by the Machiavellian minds of [TCI CEO John] Malone and Hindery. Jim's a very capable mid-management executive. His dad is a legend."

But Dad has also assembled such impressive assets in New York that Jim Dolan will be an important figure if he does no more than avoid screwing up. Cablevision enjoys several structural advantages, with cable systems that form a collar around the nation's No. 1 media market. Rather tantalizing, but now kaput, was the possibility that Cablevision could have pursued the million-subscriber Manhattan cable franchise as well, had the contretemps between Time Warner and Fox continued. But doing without that piece of the puzzle isn't likely to slow Cablevision's growth. Consider the deal struck in October with @Home Network, a high-speed Internet service launched by several big cable companies led by TCI. @Home needed access to Cablevision's East Coast customers, so Cablevision was able to demand deeply discounted @Home stock that netted it an immediate $240 million gain.

Jim Dolan also has tremendous leverage with other cable companies that as a practical matter simply cannot get by without Cablevision's sporting events. In New York, the MSG and SportsChannel networks have the cable-TV rights to the Knicks, Rangers, Islanders, Nets, Devils, Yankees, and Mets. Time Warner Cable in Manhattan already pays more for those channels than any other network on its cable system, and the Dolans got a substantial hike in the payment for MSG and SportsChannel in negotiations that recently concluded. "The situation does represent the fact that he has the sports market cornered in New York," says a source familiar with the negotiations. Time Warner has little choice but to pay what Dolan demands, since New Yorkers would quickly take to the barricades if those local games weren't available.

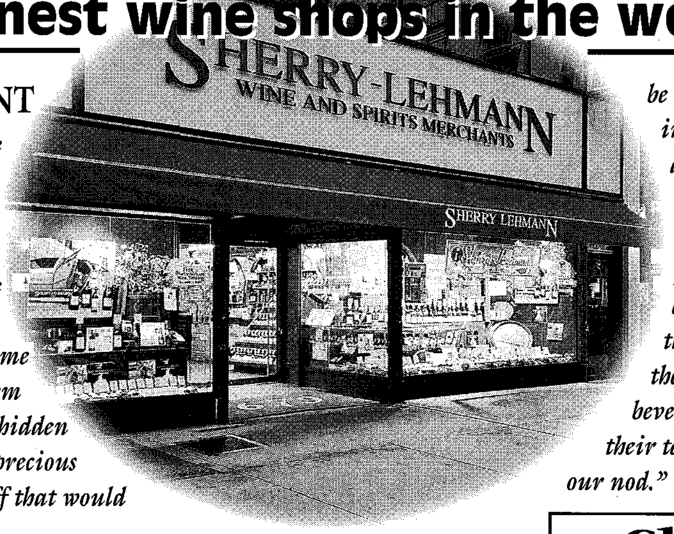
Chuck has no plans to retire as Cablevision's chairman. That's good, because he's needed. The stability of his company depends in large measure on the powerful force of his personality. After all, he's made a fine show of his ability to swim with sharks. All the lucrative partnerships he's cultivated over the years—first with NBC, more recently with TCI and Fox—could easily become treacherous for Cablevision if these partners suddenly sensed that the new Dolan was ripe to be taken advantage of. Already, it's been interesting to see them so publicly embrace the heir apparent.

"The first time I ever got exposed to Jimmy, he took me out on the *Bravo*, which is a 70-foot, world-class vessel with a ten-person crew," says Tom Rogers of NBC. "I saw Jim Dolan captain this crew, with teamwork and direction—no nonsense, working in unison. I watched, and I knew this guy knows how to command something, get people to work in concert. I saw something there."

So if Jim Dolan can sail his father's boat, does that mean he can avoid running his father's company aground? ■

# Sherry-Lehmann

## 'One of the finest wine shops in the world" – Zagat Survey



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*"Our Choice for the city's best wine shop is Sherry-Lehmann, the great emporium on Madison Avenue (at 61st St.). And that's hardly because we regularly belly up to the counter and order cases of Yquem for our sons to inherit when they come of age. Quite the contrary. We esteem Sherry-Lehmann precisely because hidden behind the intimidating array of precious bottles ... there lurks a friendly staff that would be as happy to sell you an inexpensive Oregon Pinot Noir, and teach you something about it, as they would to walk some swell through a big-ticket purchase. Sherry-Lehmann's all business, but they're aware that their business is ultimately the slightly silly one of peddling beverages. And that, along with their terrific selection, wins them our nod."* -New York Press

### BEAUJOLAIS NOUVEAU 1997

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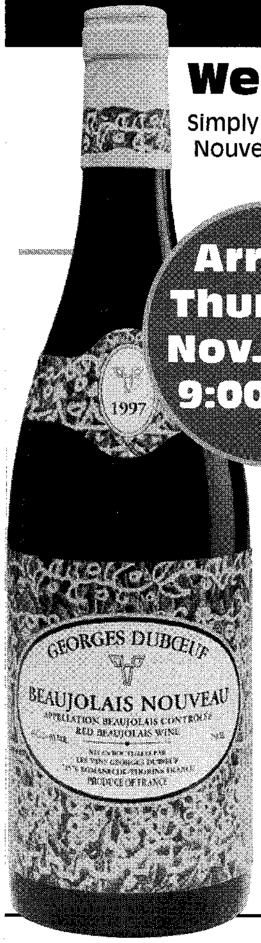

## We Deliver on Nouveau Day

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**Georges Duboeuf** reports: "The 1997 Beaujolais Nouveau that I am sending to Sherry-Lehmann this year will be a fresh, lively gulpable wine that is **simply oozing with fruit. It is absolutely magnificent!"**

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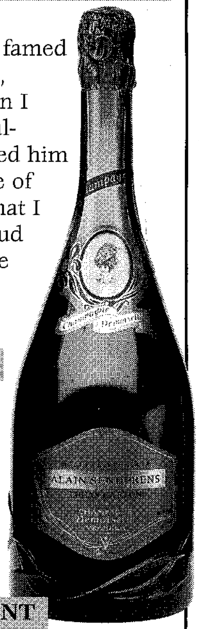

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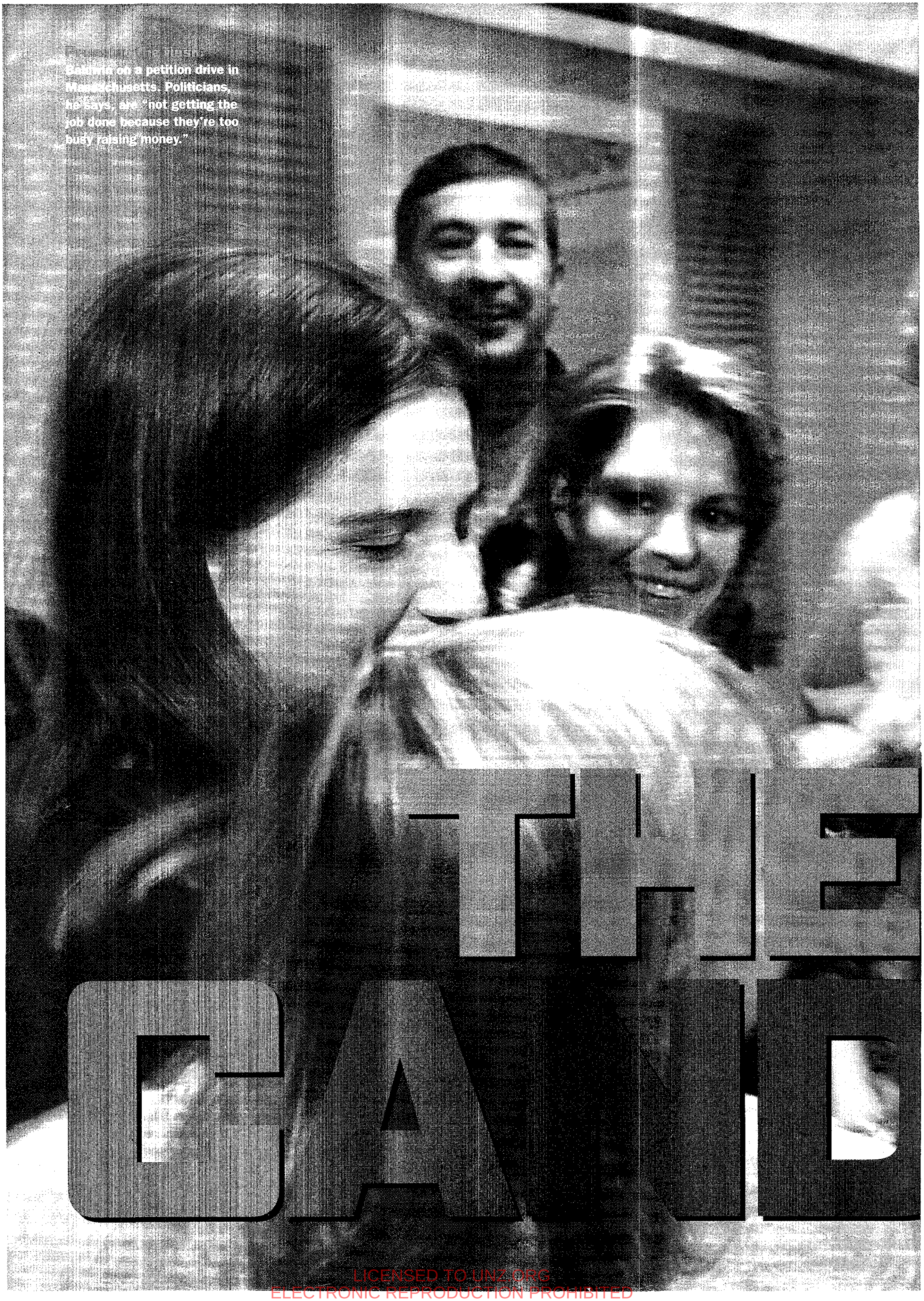
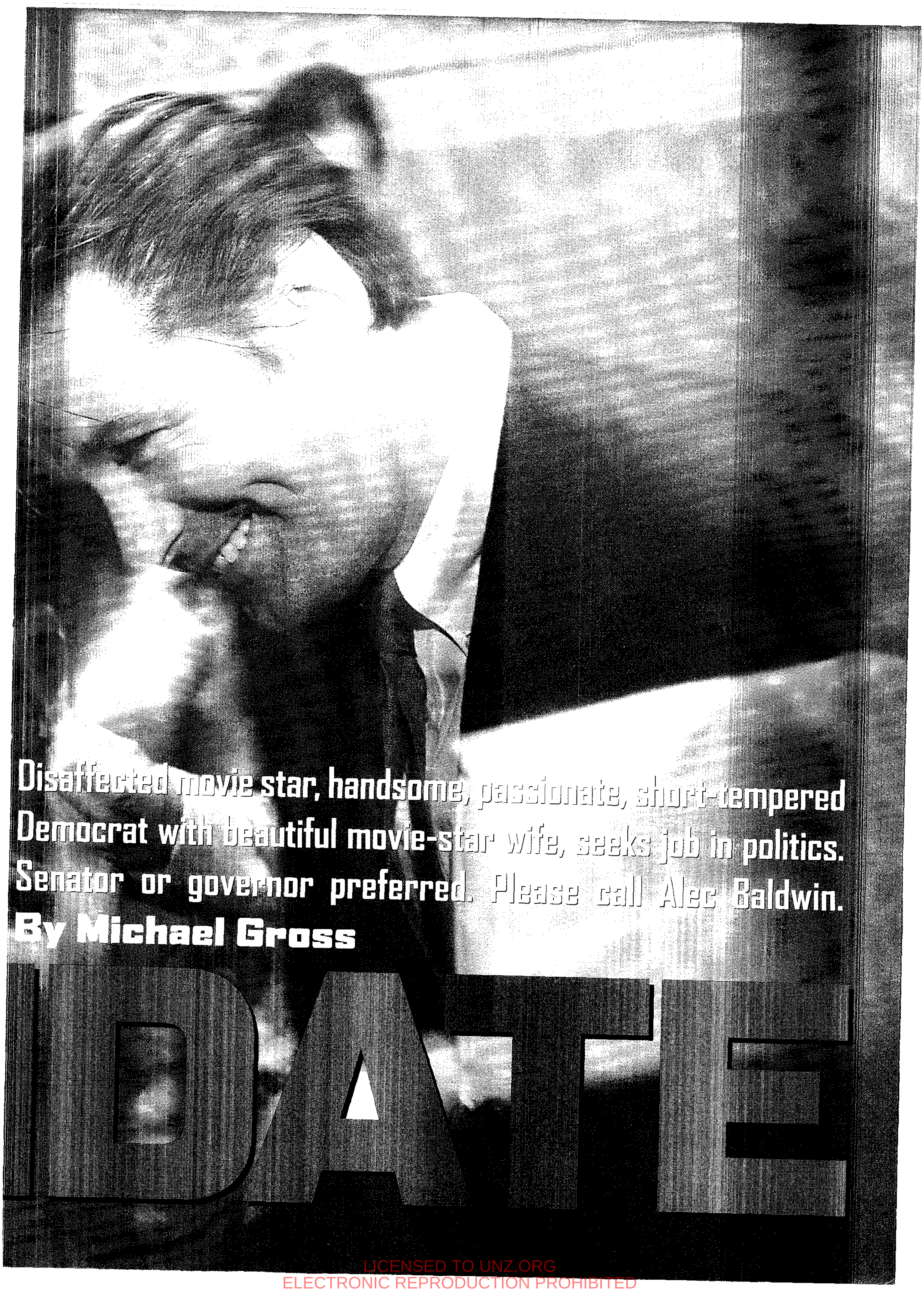


Pressing the flesh:

Baldwin on a petition drive in Massachusetts. Politicians, he says, are "not getting the job done because they're too busy raising money."

# THE
# CAND



Disaffected movie star, handsome, passionate, short-tempered Democrat with beautiful movie-star wife, seeks job in politics. Senator or governor preferred. Please call Alec Baldwin.

**By Michael Gross**

# DATE

THERE'S A TV NEWS CREW LURKING IN A VAN outside Jesse and Polly Rothstein's modern house in the bucolic burg of Purchase tonight. Across the street, two women in towering hair and Lurex sweaters twist under a car's dome light, working their Revlon in the rearview before heading up the Rothsteins' driveway convulsed in laughter. A sign stuck outside says this is a fund-raiser for Andy Spano, candidate to become the second-ever Democratic county executive of Westchester. ■ It goes without saying that Spano, while an able local politician, does not ordinarily attract news crews and giggling women. Nor does another of the evening's featured guests, Congressman Chuck Schumer, who hopes to run against Alfonse D'Amato for the Senate next year. But in the dining room, there is a man who looks positively presidential—well fed, impeccably turned out in a boxy gray suit, white shirt, brown tie, and black oxfords but with the sort of five o'clock shadow that bespeaks a long day of campaigning. ■ Years ago, studying acting with Lee Strasberg, Alec Baldwin learned how to become one with the role he was playing. Now, as he steps before the small crowd to speak, he plays the part of the crusading politician seamlessly, with real conviction. "I'm tired of Democrats being doormats," Baldwin says, his gravelly D.J. voice filling with emotion. "If Andy Spano wins, it will send a chilling message to our opponents who think the Democrats are dead . . ."—he pauses a beat—"under the table . . . *flatlined*. Next year, there's a Senate race, and if we don't put a stake in Big Al [D'Amato]'s heart, we might as well all change parties."

While the talk of stakes in hearts and flatlining might not be exactly the way Mario Cuomo would phrase it, the performance is undeniably compelling, and it relegates Schumer and Spano, who follow, to the roles of supporting players. Afterward, pausing briefly in the doorway, Baldwin squeezes my arm with a politician's practiced sincerity. "I'd really rather be home with my kid," he says. But instead, at 9 P.M., he climbs into Schumer's car and heads north to Rockland County to meet and greet and pose and speak at another fund-raiser for another Democrat running for county exec.

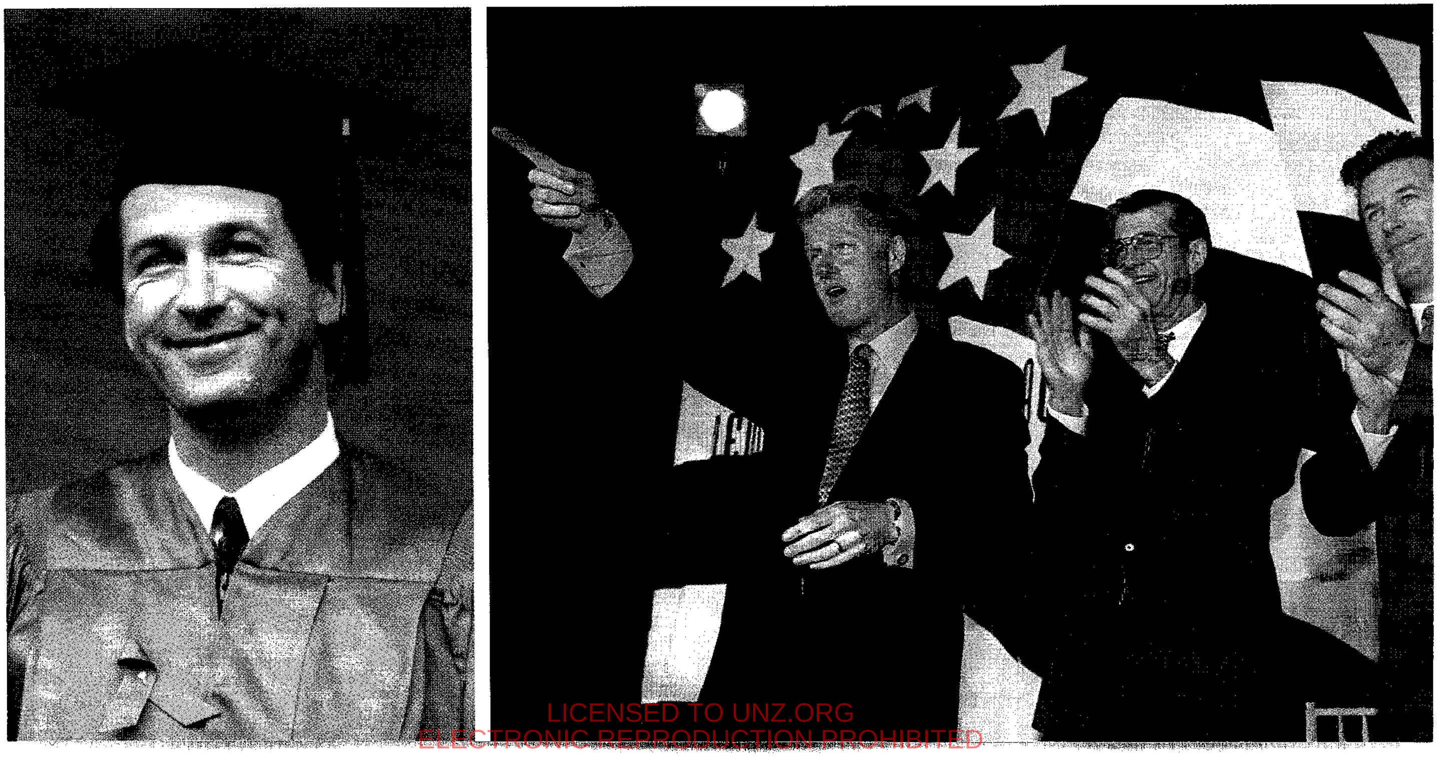
ALEC BALDWIN HAS DONE SOMETHING MOST POLITICIANS ONLY dream about—he has attacked a member of the press, a video cameraman who was lying in wait as he and his wife, Kim Basinger, brought their baby daughter home from the hospital.

And his political explorations have opened him up to new areas of conflict with the media. Every time he tries to do something good—as when a couple of weeks ago he led 250 volunteers on a sixteen-hour bus ride through pouring rain to Massachusetts to collect 8,000 signatures on petitions for a campaign-finance-reform initiative—reporters make him sound like another silly celebrity who's in over his head. "I'm an easy target," he'll admit.

At first, Baldwin declined to cooperate for this article, delivering set-piece speeches about a press that refuses to take him as seriously as he takes himself. But having perhaps realized that an aspiring politician needs the press even more than an aging leading man does, he relented and, two nights before Election Day, talked with surprising candor about his long-standing aspirations to run for office. "You don't think I've thought about this?" he asks. "I've thought about it. Is this something that I want to do? Yes. Is this something that I believe is possible? I doubt it. The men and women that run the world are in their fifties. It takes time to build that kind of thing. I'm 39."

So the clock is ticking. Baldwin, in fact, is in the midst of a kind of mid-life crisis; he's worried that his best movie roles might be behind him, and he doesn't have the stomach he once did for the Hollywood rat race. Sure, he'll be playing Macbeth at the Public in February, is in a movie co-starring Bruce Willis that's in the can, is making several more, and may soon team up with his three acting brothers, Billy, Daniel, and Stephen, for a Baldwin Western mini-series jamboree. But truth be told, Baldwin's film career hasn't been stellar in some time. He peaked in 1989, when he starred as Jack Ryan in *The Hunt for Red October*. And while it hasn't exactly been downhill from there, he has demonstrated a remarkable ability to infuriate the very powers he needs to rise to the top again. Just as the brass ring came into

**Liberal education:** **Baldwin accepting a diploma from NYU in 1993; with President Clinton and DNC co-chairman Dan Fowler in 1996.**



**The sporting life:** At Arthur Ashe Stadium with former New York mayor David Dinkins; at an Artists and Writers softball game with Chevy Chase.

reach, he seemed to go off the deep end, playing the prima donna so well that instead of ending up on acting's A-list, he was blacklisted by such minor movie players as the occupants of the executive suites at Walt Disney and Paramount. He's more careful these days about biting the hand that feeds him. But he makes his own intentions perfectly clear. "Am I going to give up acting?" he asks. "Yes. I almost can't wait to give up acting, in one sense. I'm never going to get it right. I've resolved this with myself. I've made tons of money and seen the world and worked with all these great people, and still feel like a failure out there."

So, politics. Which, after all, also involves performance. And at politics, Baldwin is no dilettante. He was an activist long before he took the helm of the Creative Coalition, an advocacy group for progressive entertainers and arts executives: At 10, he and his father went to Washington for Bobby Kennedy's funeral; at 16, Alec was president of his high-school class; at 18, he interned for a Long Island congressman; at 26, he campaigned for Walter Mondale; and at 30, he accompanied Tom Hayden and Rob Lowe—among others—to the notorious (for Lowe, at least) 1988 Democratic Convention in Atlanta. Chuck Schumer is just the latest in a long line of Democrats he has endorsed, including Michael Dukakis, Ted Kennedy, and Senator D'Amato's last challenger, Robert Abrams.

> **"Democrats** of the seventies and eighties are too tolerant, too open-minded, not feral enough. I want to be the ferocious liberal."

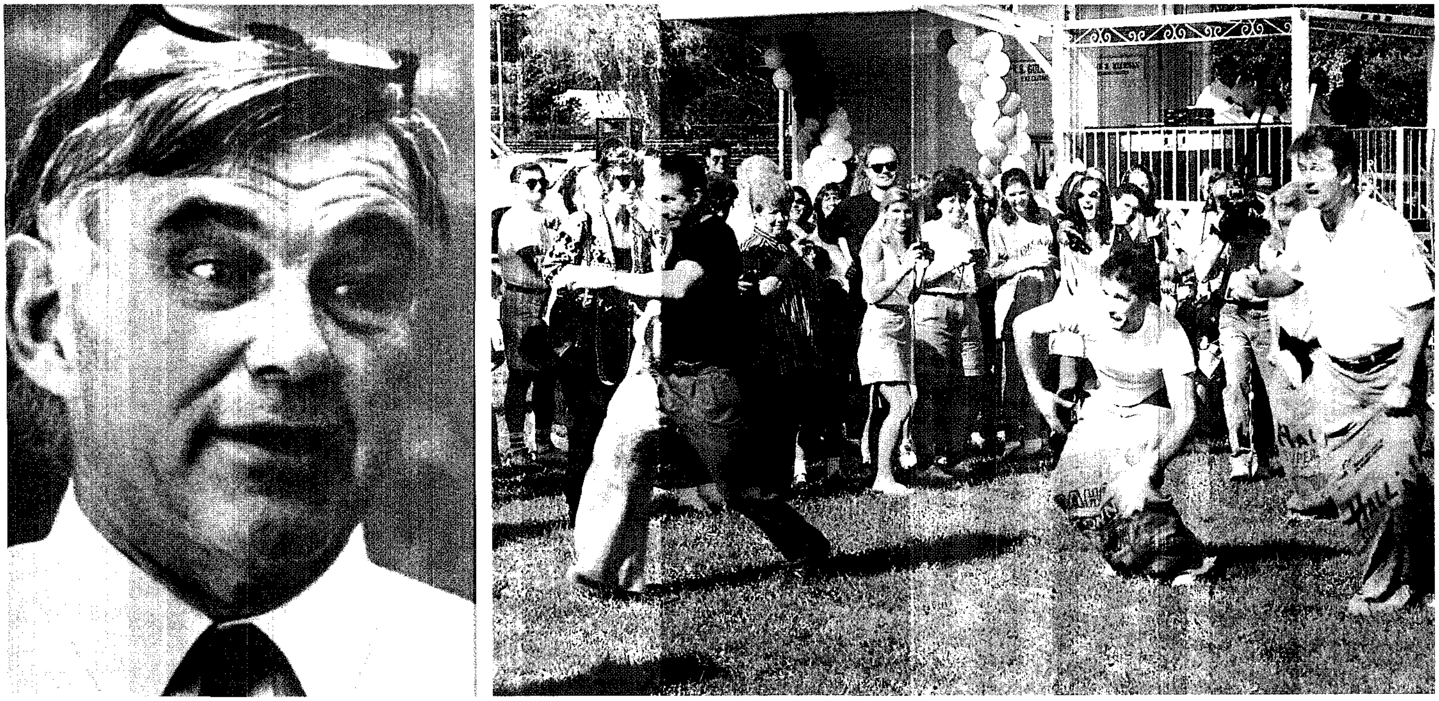
Not surprisingly, Baldwin has the ego to believe he has learned from their mistakes. No lily-livered, Clintonian consensus politics for him. "Democrats of the seventies and eighties are too tolerant, too open-minded, not feral enough," he says. "I want to be the ferocious liberal."

Given Ruth Messinger's recent travails, it's unclear whether Baldwin's brand of politics will seize New York's imagination. But even if you don't agree with him, it's hard to doubt his conviction. Even if you think he sounds like a pugnacious jerk, you have to admit he's a New York kind of jerk, cut from the same cloth as the disparate likes of Cuomo, Koch, D'Amato, and Giuliani. A real jerk—not a phony jerk. But he's also good at spouting what a friend of mine calls "yesterday's idealistic crackpot garbage," the whole politically correct litany. For now, the Democratic tent is big enough for both Alecs, and the party's welcome mat is out for him. Not long ago, a state Democratic spokesman made it clear that Baldwin's Hollywood-escape plan isn't necessarily a fantasy. Though Alec's indicated he isn't running for office yet, Peter Ragone told the *Daily News*, "that doesn't mean he will not run."

While Baldwin's ambitions haven't yet focused on any one goal, he has clearly spent some time weighing his options, and he's definitely not thinking small. "Moynihan's 2000. That's too quick," he says. "Could I run against [Long Island congressman Michael] Forbes next year and win? I think I could beat the crap out of Forbes. Would I want to be a congressman from the East End of Long Island, and go to Washington and be one of 435 people down there in a Republican-controlled Congress? No. What's the job I'd want to have? I'd say Senate. Governor. I would love to be governor of New York. It would be great. You can do a lot of things for a lot of people. Would I ever want to run for governor? Not on your life—with no political background. Where do you get the background and experience to be able to ramp up to that kind of thing? If someone could help me figure out a way, I might do it."

If Baldwin now talks as if acting were a mere detour on the road to his true calling, that's because he has been steeped in these ideas all his life. What's the source of Alec's driving, near-obsessive political passion? "Two words," says brother Billy. "My father." Alec hasn't tilted at Tinseltown windmills for ten years for no reason. He's the eldest son of a man who died thinking he'd failed, a beloved teacher whose brilliant career was stymied because he took on a machine—in his case, the Republicans of Long Island—and lost. Baldwin, in a very real sense, is destined to complete his father's work.

Photographs: previous page, Nina Berman/Sipa; opposite, left, courtesy of New York University; opposite, right, Joe Marquette/AP/Wide World; this page, left, Brad Rickerby/Sipa; right, Marcel Thomas/Sipa.



**Big men on campus:** Alexander Baldwin Jr. was a beloved teacher at Massapequa High. His sons are still the most popular kids at school.

A PICKET LINE OF TEACHERS MAKES A GHOSTLY CIRcle in front of the flat expanse of Massapequa High School, where the Baldwin clan is gathering for the opening of the school's refurbished, renamed Baldwin Auditorium, named for Alec's father. Inside, guests are reminiscing about the days when Alec's father walked the halls of the school, a lonely but popular progressive in a town where, says local politician Dal LaMagna, "if you wanted your garbage picked up, you registered Republican."

"We're already late, and if I introduced every Baldwin, we'd be here till tomorrow," says Dr. Jan Holdridge, the school district's arts director. Jane Baldwin Sasso, Alec's younger sister, reads a letter to their father, who died of cancer in 1983 at 55, recalling dinner-table debates; his days as a history, current-events, and government teacher; his coaching junior-varsity football and riflery. "You taught us to stand up for what we believe in, even if it's not popular," she says. Then it's Alec's turn to speak. "My father passed away very young," he says somberly, "and achieved JFK-like status in my family as a result. . . . My father would be embarrassed by this. He was not into self-aggrandizement or a self-referential lifestyle. . . . He had holes in his shoes, but he gave us what we needed. My father, my family, constantly overextended themselves trying to be of service. When I see myself stretched thin, trying to do things beyond acting, I know it is genetic."

Not much has changed in suburban Massapequa since Xander, as Alec was called, left for college in September 1976. In the lower-middle-class Nassau Shores neighborhood where the Baldwins grew up, tidy little houses sit on quarter-acre lots in neat rows on streets with names like Pocahontas, Algonquin, and West Iroquois, the last where the Baldwins lived in a small shingled Cape Cod house. Across the street is a golf course where, Baldwin once told a reporter, he lost his virginity on the third fairway to a local girl who celebrated the occasion by vomiting Boone's Farm apple wine all over him.

Alec's father was the son of a Black Irish lawyer from Brooklyn who, Baldwin says, "stopped practicing, and the family's economic fortunes turned sour." After a stint in the Marines, Al Baldwin attended Syracuse University, earning a master's degree before becoming a social-studies teacher at Massapequa High School. Baldwin was ambitious. He quit his job and headed back to Syracuse, his wife's hometown, to study law, tuition paid by his father-in-law, a successful insurance man. But it didn't work out, and he returned to Massapequa, hat in hand, begging for his old job back.

This was Al Baldwin's first encounter with the hard hearts that ruled Massapequa. Alec's great uncle Charlie Noble, the athletic director of Massapequa High, interceded. Noble says the assistant superintendent of schools responded, "Sure, you can have your job back, but you'll never go any further." From that day until his death, Baldwin hoped in vain to become a department head, a principal, or a school superintendent. Colleagues say he crossed swords with everyone from his principal to J. Lewis Ames, a former FBI agent who was head of the local school board. "Al would say what he believed," recalls teacher Al Midura. "He certainly was not gonna let somebody on the school board tell him how to run his classroom. Had you known Alec's dad, you'd see very strong similarities."

Al Baldwin's politics didn't help. "At first glance, you would have thought he was the classic right-wing football coach," says teacher Joe McPartlin, "but his leanings were liberal." When John F. Kennedy was killed, Baldwin went to Washington to stand on line to view the body in the Capitol rotunda. Four years later, he became a Democratic committeeman. None of which was likely to endear him to a school board that "owed a lot of favors to the Republicans," says Martin H. Schwartz, political analyst for the Massapequa *Post.*

Alec remembers Massapequa as "the manifestation of white flight from the city. Ames and all of those people embodied that. If you sold a house to black people in the sixties, your real-estate company was never going to get another listing." As recently as 1986, the New York *Times* reported that a school-board member could not remember a single black student who'd ever graduated from Massapequa High. "Back then," he says, "the town fathers, particularly the school board, were racist bastards who wanted to keep it a lily-white town. My father grew up in downtown, working-class, bad-ass Brooklyn, and he didn't have a racist bone in his body. He wouldn't oppose them, but he wouldn't be one of them. *And he suffered the consequences to his career.*"

The elder Baldwin was obsessed with Massapequa High. Besides teaching and coaching, Baldwin led trips, chaperoned dances, moderated battles of the bands, handled crowd control

Photographs courtesy of Massapequa High School (2).

at school sports events, mentored athletes, visited families of troubled students. "He was a very selfless guy—I mean selfless to a fault," Alec says. "You would almost say pathologically selfless."

As Alec approaches 40, he has realized that his father's heart was broken partly by politics. "My dad turned 40 in October 1967," he says. "In April '68, Martin Luther King was killed. In June '68, Robert Kennedy was killed. And in the fall of '68, my dad's mother died. He was left, on an existential level, saying, 'This is what I am. I've got the love of my students and I've got nothing else. My country is going to hell.' After 1968, he was never the same again. All the air went out of him."

Teachers remember Xander Baldwin as a good, outgoing student who played sports, always sat in front of the class, and was encouraged by his educated parents to be well read and issue-conscious. He had a vague interest in theater, which his father encouraged by sitting up late with him watching old movies on television and taking him to Broadway. But show business was merely a pastime. "He was unavailable to you emotionally unless you could speak his language," Alec says. "When I was 10 years old, unless I learned what Dien Bien Phu was, unless I learned about the Tet Offensive, unless I learned who Gordon Liddy was, I was out."

Baldwin was programmed by his parents to go to law school and become a prosecutor, a public servant, maybe president. So in 1976, he enrolled in George Washington University and declared a major in political science. His first year, the bearded Alex Baldwin—as he was now known—worked on Capitol Hill opening a congressman's mail and helped pay his tuition by working odd jobs.

The next year, Baldwin ran for chairman of the university's Program Board, which produced campus events; a perk of the job was a 50 percent tuition discount. He booked Bonnie Raitt, Kenny Loggins, Mel Blanc, Bob Woodward, and British prime minister Harold Wilson, who regaled him with stories of Charles de Gaulle's cheating at poker. He attracted attention. "He was handsome, very charming, he had an assurance, a commanding personality, women were attracted to him," says Pete Aloe, an ex-roommate. "We said he should be an actor. He said, 'No, no, no.' "

GWUSA, the student government, controlled Baldwin's budget. After a year, he ran for its presidency, hoping to seize control of the funding process (and not coincidentally, have his tuition paid entirely). The student newspaper, *The Hatchet*, editorialized against him. "Alex Baldwin has not demonstrated the capacity to listen to other viewpoints and cooperate with others," it wrote.

**"What's the job I'd want to have?" he asks. "I'd say Senate. Governor. I'd love to be governor of New York. It would be great."**

In the first round of elections, Baldwin came in third, losing a place in a runoff by a single vote. He'd stopped campaigning when his girlfriend broke up with him. "I understand she didn't vote," says Jeffrey Nash, who replaced Baldwin on the Program Board.

Crushed by these losses, he was primed to change course. So when a friend suggested he had what it took to be an actor, he went to audition for the head of NYU's drama program. "There was a possibility that I could do this—a slight possibility," he says. "I walked away from it all. I walked into acting school."

Baldwin says that decision helped him find himself. It certainly helped him find fast success. Within months, he was discovered at a cattle-call audition for the movie *The Idolmaker*. He didn't get that part, but it led to an audition for the soap opera *The Doctors*. "We were looking for a young maverick," says casting director Susan Scudder. "The ne'er-do-well son, a little dangerous, so mothers watching the show would say, 'No, don't go with him.' Alec did it more naturally than most."

Scudder's producer put him on camera, fed him lunch, and sent him home with a signed contract and the name of an agent, J. Michael Bloom. The newly christened Alec Baldwin stayed on the low-rated soap until it was about to be canceled in 1982, when he and Tuck Milligan, another actor, piled into Alec's Kharmann Ghia and headed to Los Angeles for pilot season.

He left a mess behind. His parents had separated a year earlier, and his father had taken off to drive cross-country. Father and son had words about family responsibility. No one told Alec, who was busy taping a pilot in March, that his father was dying of cancer; a longtime pipe smoker, he'd exacerbated his condition coaching riflery in the school's unventilated basement range. "He lied to me," says Alec. "And my mother lied to me, too. They did not tell me how bad off he was."

On April 1, Alec finally saw his father in a Philadelphia hospital. "It was horrible," he recalls. "I could not recognize him." Two weeks later, Al Baldwin was dead.

IN 1984, BALDWIN—WHO'D TURNED DOWN MORE INTERESTING work for a lucrative recurring role on the prime-time soap *Knots Landing*—wandered into the headquarters of onetime radical leader Tom Hayden, then a California assemblyman, and answered phones anonymously until someone recognized him. Hayden and his wife, Jane Fonda, then lured him into Network, a group of young Hollywood stars who'd discovered that their celebrity could focus attention on progressive issues—and pay a dividend in P.R.

A pattern was soon established. Baldwin alternated between politics and acting, and when he was acting, between the big-money movie where you were embarrassed by the script and the wonderful play that paid only in satisfaction. He did a TV mini-series, *Dress Gray,* in 1986. Then he came back to the New York stage in Joe Orton's *Loot* and the Broadway production of Caryl Churchill's *Serious Money.* He and Bloom decided to seek supporting roles in lower-budget films by top directors—he did Tim Burton's *Beetlejuice, She's Having a Baby* by John Hughes, Oliver Stone's *Talk Radio,* Jonathan Demme's *Married to the Mob,* and Mike Nichols's *Working Girl,* then won his first lead in a cool, quirky thriller, *Miami Blues.* He attended the 1988 Democratic Convention, flew across the country to attend a Dukakis fund-raiser, and went to Washington to lobby for arts funding. He was developing *The Fugitive,* auditioning for the likes of Spielberg and Scorsese, dating Holly Gagnier of *Baywatch.* He was the next leading man.

Baldwin calls where he was the Lottery. "To become Nicholson, Brad Pitt—that's an act of God," he says. "It has nothing to do with your ability. I had an excellent chance at the Lottery. And I did not do what I was supposed to do. I was angry, very bitter that my father had died. I didn't have anyone to advise me."

And as much as he loved national politics, he hated Hollywood's. "You had to pretend that you liked all these people and wanted to be their friend," he says. Six years in L.A. had turned him into a phone-throwing, rage-spewing Los Angeles–hater, and he took every opportunity to disparage the town: "A godless place." "I fucking hate L.A." "Rich and famous in L.A. is more toxic than anything." "The whole poison cocktail in one glass."

He had his price, though. Cast in *The Hunt for Red October,* he dove right back into the toxic swamp. The film, which grossed $120 million, was his biggest hit. "It changed everything," he says. "I got on that big-movie-studio ride." Baldwin met his future wife, Kim Basinger, herself a newly minted star, at a 1990 script reading. Afterward, they went to Morton's, where his car died. " 'Alec Baldwin, you make too much money to have car trouble,' " the valet said. "I think that helped my cause of seducing Kim," who drove him home that night, he says.

Love led him directly into career hell. Baldwin and Basinger were accused of going on a rampage on the set of *The Marrying Man,* a Neil Simon comedy in 1990 and 1991. In articles in *People* and *Premiere,* Basinger was accused of habitual lateness, flashing the crew, talking filthy on open walkie-talkies, refusing to shoot in sunlight, demanding that no one look at her. Baldwin supposedly smashed the cell phones of Disney executives because he didn't have one, punched dents in walls, kicked over a case of lenses, and threw his director's chair.

Baldwin, who denies many of the charges, says that promises made to the couple were not kept. He railed against the studio, called its cost-cutting executive Jeffrey Katzenberg "the eighth dwarf, Greedy," and fired his publicist for counseling him not to respond to the bad press. No one's behavior on *The Marrying Man* was politic. "It becomes a sticker on your luggage," Alec says. "A stamp in your passport. But it never stopped me. "

Soon afterward, Paramount offered Baldwin $10.5 million for two more Jack Ryan movies. But then came an offer to do *A Streetcar Named Desire* on Broadway, an irresistible prospect for a Strasberg-trained actor. The window during which the play could be put on was limited, and Alec wasn't happy with the next Ryan script, so he played tough and made demands, apparently hoping the studio would delay the picture to suit him.

"It was attitude," says a former employee. "He always had attitude. He's full of self-doubt—that's why his movie choices are right down the middle, not good, not bad—but his insecurity doesn't manifest itself as shyness. He's full of rage and resentment. He's arrogant and cocky. He has a terrible temper. He's very impatient. It's his big foible, and it's gonna dog him. I always wondered how someone so political couldn't see the damage he does."

Alec played chicken with Paramount; he refused to sign his contract. "It became in their interest to move on to somebody else," Baldwin says. "I began to believe that winning the Lottery meant just more face time with people I found it increasingly difficult to communicate with. You get tired of the problems. I want to have a good time. I've had enough of difficult situations." So in August 1991, Baldwin flew east to start *Streetcar,* and Harrison Ford stepped into Jack Ryan's shoes.

> **"He's full of rage and resentment. I have always wondered how someone so political couldn't see the damage he does."**

"I don't know that Alec ever considered the politics of it," says Gregory Mosher, who directed *Streetcar.* "I admired the shit out of him for making the decision he made." Asked whether Baldwin's behavior hurt his reputation, *Red October's* co-producer Mace Neufeld, who hasn't spoken to him since, lets out a small laugh. "He's a very talented actor," Neufeld says. "I like his brothers. They're very nice boys."

In the wake of *Red October,* Baldwin fired his agent and jumped to CAA. "His exact quote to me was, 'I don't need a Cadillac or a Mercedes to dig me out of the hole I've dug my career into; I need a tow truck,' " Bloom says. "Someday he will come to terms with his anger."

*Streetcar* opened in April 1992, to mixed notices. His reviews were even worse when he testified before the New York City Council supporting a law restricting the city's horse-drawn carriages, which he decried as animal cruelty. As he left the hearing room, he got into a shouting match with a carriage driver.

"His exact words were," Baldwin says, affecting a brogue, " 'Takin' the food out of our fuckin' mouths—and your nigger-lovin' wife, too—you fuckin' faggot!' He said that about my wife because she dated Prince. I guess that pushed a button because of my retarded middle-class upbringing, so I turned and I said, 'Fuck you, faggot.' And there was a battery of reporters outside." They reported Baldwin's outburst, pointedly adding that he was scheduled to speak at an AIDS rally later that week. Needless to say, he was disinvited. "And [that] made things difficult for me for a long time," Baldwin says. "Aside from the negative P.R., I was even more sorry that people who believed I was on their side thought me just like everybody else."

The bad press continued after he stopped giving interviews. During the next four years, the few movies he made were ritually panned, he was embroiled in a zoning dispute in Amagansett that kept cropping up in gossip columns, he married Basinger (who's had some bad press of her own—over her purchase of a Georgia town, her lawsuit over the film *Boxing Helena,* as well as her recent beagle rescue mission) in August 1993, and two years later came the notorious cameraman-attack incident. When he left CAA for William Morris that year, neither Hollywood trade paper covered the switch. It was clearly time for a reappraisal. "I would turn to friends and say, 'I'm starting to sound like Richard Nixon,' " Baldwin says. "I was tired, very tired, of not getting it right in Hollywood."

BALDWIN IS BACK IN HIS POLITICIAN'S SHIRT AND TIE at 5:50 a.m. on a foul fall Saturday, the predawn of his last major effort as president of the Creative Coalition: a campaign-finance-reform petition drive. As volunteers and a handful of reporters fill two buses parked on 42nd Street, Baldwin and his brother Billy stand hatless in the pouring rain, worrying about where the third bus is. It finally arrives, and as the caravan departs, Alec takes to the P.A. system. "Did anyone not get coffee, tea, or fatty, greasy baked goods?" he asks. "Somebody already spilled their coffee? We're going to ask them to get off the bus. Things you got away with in high school will not be tolerated here."

Later, he gives a speech we'll hear over and over that day, about how campaign-finance laws have turned politicians into money junkies. "They're not getting the job done because they're too busy raising money," he says. Somehow he connects military spending, pollution, big tobacco, and cancer to campaign-finance reform before someone hands him a cell phone and he heads to the back of the bus to do radio interviews. He's still on the phone at 9:30 as the buses pull into Springfield, Massachusetts.

For the next two hours, Alec and Billy work the crowd, answering questions, posing for pictures, even kissing babies. People hover, stare, make small talk, and take photos with the stars as the volunteers eat breakfast and pick up T-shirts and petition kits, and local news crews get footage of the action. On the sidelines, Katie Pierce, an angel-faced junior-high student in jeans, a nubby sweater, and a chenille hat, stares at Billy Baldwin. "They asked in our government class if we wanted to help out," she explains. "I'm more interested in getting to know him. Why is he married? He's a Baldwin. They shouldn't be married. They're so cute and hot. We wanted to drool awhile."

**All grown up:** Baldwin with Ted Kennedy (and Jewel) in Washington, D.C.; Baldwin with his mother in East Hampton.

LATELY, THE EPICENTER OF BALDWIN CONTROVERSIES HAS BEEN NOT Hollywood but Amagansett. Trouble has been percolating there since 1988, when Baldwin bought his house and got to know his neighbors by way of a minor zoning squabble, blown out of proportion by his celebrity. Ever since, he has made regular appearances in the letters columns of the East Hampton *Star,* where, Republican congressman Michael Forbes says, "he's never shied away from taking on the Bonackers," under his own and several assumed names. He's made enemies all over, ranging from Montauk's feistiest right-winger, restaurant owner Bill "the Last American" Addeo (who once challenged Baldwin to a charity boxing match), to Jerry Della Femina, the outspoken adman who publishes the *Star's* competition, *The Independent.* "He's abusive, a bully," says Della Femina, who repeatedly poked fun at Baldwin in print after the actor accused him of having an interest in a land-gobbling golf-course development. Alec was equally opinionated about local politics. "I began to see that the town Republican power structure out there was completely full of shit in every way. They want to build more hotels, have casino gambling, have ferries—they don't care about water quality."

Local Democrats were more to his taste. East Hampton town supervisor Tony Bullock, now Senator Daniel P. Moynihan's chief of staff, helped Baldwin with his zoning spat, and they became fast friends. "That's what you're supposed to do in local government, make it sensitive," Bullock says. Baldwin would later fly cross-country to appear at a Bullock fund-raiser.

These days, East End Democrats are aching for him to run against Forbes, who, though a scion of a powerful Democratic family, is the area's first Republican congressman in 26 years. "I think he might [run]," Bullock says. "I've talked to him and he's made it pretty clear he wants to run for office. Either Congress or the Senate would make sense for him." Dominic Baranello, the top Democrat in Suffolk County, agrees. "He'd make a very attractive candidate," Baranello says. "We suspect he may be interested. All that's needed is his consent. I hope he will consider it, but that's not a commitment to support him."

At the moment, Forbes isn't worried. "Alec thinks Congress is beneath him. The question is timing. If there's ever an opportunity to mix it up, he will. He sees the Democrats don't have much going on. And he clearly has a statewide ego."

Baldwin's political profile has ratcheted up since Creative Coalition president Christopher Reeve fell off a horse two years ago and Baldwin replaced him. He put his career on hold to work on issues like health care, gun control, and reproductive rights as well as arts advocacy. "We've been on the bus, literally and figuratively, for two years," says Sharon O'Connell, the coalition's executive director. "Alec has been extraordinarily committed."

In the past few years, Baldwin has been in Washington as often as he's been in Hollywood. It was there that he first met Chuck Schumer, whom he endorsed for the Senate this fall. "I'm in overwhelming agreement with Chuck about the overwhelming majority of his stands on issues," Baldwin says. "I think he's the best candidate, I think he gets it, he has the better record, he would make the best senator."

Schumer sought his advice when he began considering a run in 1998. "Alec's a class act," Schumer says. "He doesn't want attention on this. He just wants to do the right thing, he cares about things, he has good judgment, he's willing to put his time and energy where his mouth is. I've rarely—please quote me on this—met anyone more selfless than Alec."

Schumer declines to speak on the record about Baldwin's political ambitions. But party sources guess that Schumer's office has been the source of many of the Baldwin-for-Anything rumors. "Chuck needs statewide credibility," says Michael Forbes. "He needs to get his name in the press." Baldwin does that for him and gets something in return, an experienced hand guiding him as he builds his own political base. "He wants a Spano to remember him," Forbes continues. "Any good politico collects chits."

Forbes says Baldwin's even learning diplomacy. Forbes and Al D'Amato turned up at the opening of the Carol M. Baldwin Breast Care Center, named for Alec's mother, a mastectomy survivor turned breast-cancer activist. D'Amato was carrying a check for $20,000. "Alec was truly appreciative," Forbes says. "It was very collegial, very friendly—a couple times, we were all yukking it up."

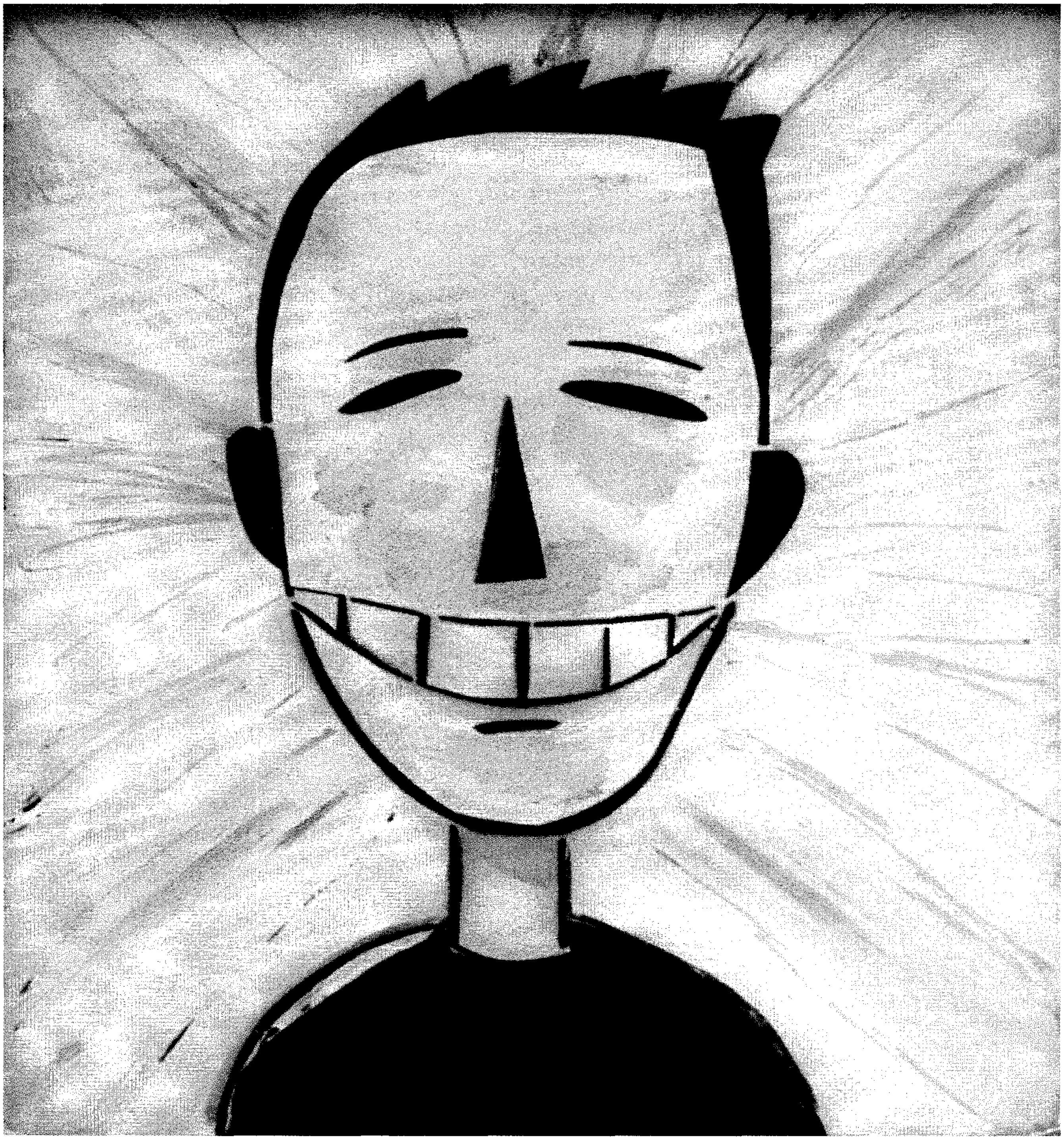
Baldwin's activities with Schumer haven't pleased everybody, though. "We have the better Baldwin," snipes a source in Mark Green's camp, referring to Alec's younger brother Billy, who has endorsed Green, also a contender for D'Amato's seat. Sources say that Judith Hope, another former East Hampton supervisor, now chairman of the flailing state Democrats, was annoyed when Baldwin showed up unannounced at Schumer's side at the party's midterm convention in Rye in *(continued on page 105)*

Photographs: left, Robert Trippett/Sipa; right, Diane L. Cohen/Sipa.

# This Is Your Child.

Parents of kids who got their lives back with the help of antidepres
too casually to children. They've already run the gauntlet of testi

ILLUSTRATIO



# This Is Your Child on Drugs.

s have little patience with those who say Prozac is being prescribed
toring, and therapy and are just thankful for relief. By Susan Brenna

PETER KUPER

IT'S NOVEMBER, FALL SCHOOL-CONFERENCE TIME. SOME PARENTS WILL be launched into the holidays with nothing more alarming than a lecture on punctuality. But others will find that all the worries they've suppressed about a son's anxiety attacks or meltdowns over math, a daughter's distractedness or her outcast status, will come rocketing to the surface when a teacher says, *We think there's something wrong. We think you should take a closer look.* Soon, these kids will be in a tester's office, and their parents will be barraged with contradictory advice—to hire a tutor or a homework coach, to consult a neurologist or a language specialist or a psychiatrist, to commission a battery of tests that will reveal in exquisite detail the idiosyncratic strengths and weaknesses in their child's mental arsenal—but no obvious course of correction. And what about medication?

Earlier this year, a place called the Child Study Center opened at New York University School of Medicine under the direction of the charismatic child psychiatrist Harold S. Koplewicz. Currently in the national spotlight as the best-known advocate of treating childhood mental disorders with drugs, Koplewicz has also built a local following of families grateful for his promise to demystify the chronic mood and learning disorders of childhood. That's why the heads of many of the city's most prominent private schools have joined his board, and why, though the center is only eight months old, it's already $5.2 million toward its goal of raising $20 million.

A remarkable portion of that has been raised by, and from, parents who have trod every inch of the New York circuit, from psychologist to psychiatrist, tester to tutor, therapeutic school to boarding school, seeking the elusive perfect blend of therapy, pedagogy, and pharmacology that will give their offspring a shot at a normal childhood.

Lisa's father resisted drug therapy. "I
you're holding your child and she's rock

Not surprisingly, the best New York psychiatrists are using the most advanced therapeutic and pharmacological treatments with children. Kids are taking antidepressants (among them Prozac, Zoloft, Wellbutrin, and Luvox), anti-anxiety drugs (BuSpar), and psychostimulants (including Dexedrine and Adderal). And they're being prescribed drugs in combinations to treat multiple disorders, because a child with learning or attention problems is often anxious or depressed. But for the apparently growing number of kids who have problems just getting from breakfast to *Hey Arnold!* without being hammered by their emotions, Koplewicz and his colleagues at the Child Study Center are looking beyond therapeutic breakthroughs. They're vowing to make treatment user-friendly, to offer clarity to confused, exhausted parents, and to merge the advancing science of childhood mental health with the practical realities of schooling and child-rearing.

"We want the Child Study Center to become a household word when it comes to helping parents and schools deal with children who have these challenges," says Sandra Theunick, head of school at Chapin. Joining her on the center's advisory board alongside Schools Chancellor Rudy Crew are the heads of Dalton, Horace Mann, and St. Bernard's, among other schools. "Right now," Theunick adds with some frustration, "everybody is out there on their own."

Perhaps New York kids are more vulnerable to mental distress, or their exposure to early intelligence and behavioral testing (for admission to private kindergartens or gifted classes) allows aberrations to be caught more frequently—and for parents to begin the therapy rounds before their kids can catch a ball. Maybe parents in New York are less muffled by stigma or can better afford the mental-health treatments many insurers limit or refuse to reimburse altogether. But virtually every middle-class New York mother knows a pack of kids who get tutored for learning or attention problems, who regularly visit the school psychologist or their own therapists, or who have medications dispensed by the school nurse. A prominent Upper West Side child neuropsychologist, Antoinette Lynn, estimates that as many as a third of children in some private schools use one of those aids.

There are critics who argue that the treatment trade finds its custom in overanxious baby-boom parents pursuing an impossible goal: pain-*free* lives for their children. Parents who have spent years trying to explain to a child why he can't learn what his friends are learning—or why he doesn't *have* any friends—boil over at such suggestions. If, as practitioners claim, child psychiatry trails the adult field by at least a decade, then the moralistic wrangling this summer over the phenomenon of children taking Prozac arrived way ahead of schedule. It was only four years ago that psychiatrist Peter D. Kramer wrote *Listening to Prozac,* which introduced into dinner-party debate the question of whether the antidepressant might be used as "cosmetic psychopharmacology" to touch up glum personalities.

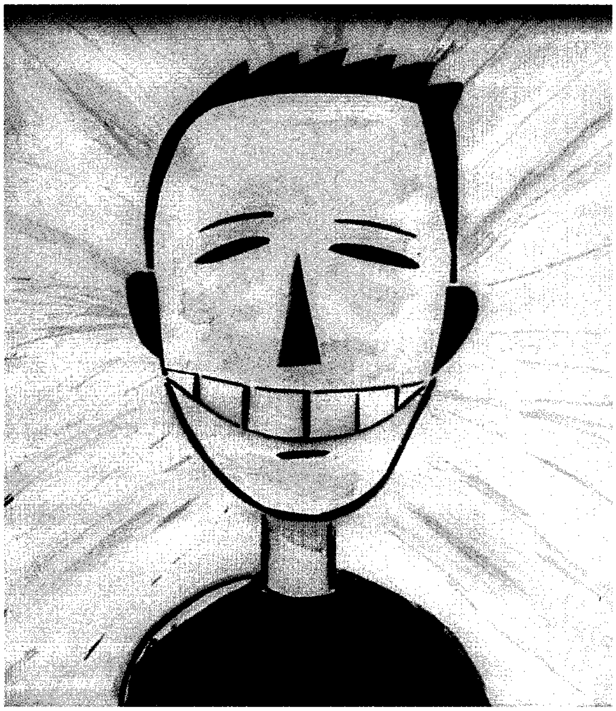
Clinicians have reason to be cautious about treating kids pharmaceutically. Children often resent taking the medication. The drugs don't always work, or they work for a while and then stop. Insurers sometimes push them not as one element of treatment but as a substitute for costly counseling. And unlike Ritalin, which has been used and studied as a treatment for attention problems—the most common pediatric brain disorders—for more than 30 years, the newer selective serotonin-reuptake inhibitors (Prozac included) are backed more by anecdote than by scientific research.

In "The Doping of America's Kids," the New York *Post* editorialized on August 18, "If we are to accept the claims made by defenders of prescribing drugs for childhood problems, then America is now a nation of deranged youth." It added, "We wonder if kids have always been so psycho."

It seems they have not. For whatever reasons—culture, biology, chemical pollutants?—scientists report mental illness in children, particularly depression, is increasing everywhere in the world. The federal government estimates that an astonishing one in five children at some point suffer a mental-health disorder—twice the previous estimates. Researchers now believe most affected children suffer a triple whammy: genetic predisposition, environmental stress, and a chemical imbalance somewhere in the brain's major neurotransmitters. Social critics who blame the breakdown of the family on inattentive parents don't allow for that subtle interplay of culture, genes, and brain chemistry.

In some ways, the development of pharmaceutical treatments has driven diagnosis. Just as the effectiveness of the drug lithium brought manic-depressives out of hiding in the sixties, the past two decades' rapid development of drugs to ease blights such as obsessive-compulsive disorder, social phobia, and depression have brought all manner of anguished children into doctors' offices. Children have benefited from an echo effect, as adult-tested treatments are tried, usually after counseling has failed.

And because drugs now exist to treat a greater variety of disorders—and because the choice of drugs to treat each disorder is expanding—clinicians are homing in on finer, more exact diagnoses of children's' complaints. "It's not just the patients—it's the diagnosticians who are coming out of the darkness" as pharmaceutical success stories become clinical lore, says research psychologist Rachel G. Klein.



**at do you do," her mother asks, "when**
**ck and forth saying, '*Kill* Lisa, *kill* Lisa'?"**

BUT THE RULES OF PARENTING HAVE also changed. A good parent, in 1997, does not shruggingly accept that her child is socially shunned, or that he can't write a sentence. She investigates, and quickly. Childhood is short and full of compulsory labors, "and if you miss a year of math, you're in big trouble," says Child Study Center psychiatrist Glenn Hirsch. "If you're in third grade and you don't form friendships, you're locked out—meanwhile, everyone else is practicing social relationships."

A dentist, the father of a 4-year-old boy diagnosed with pervasive developmental disorder, notes that "there's a window of opportunity" for his son to learn. Koplewicz is treating him with an unconventional cocktail of Luvox and the stimulant Dexedrine—which focuses attention—along with behavior modification at school and home. "The drugs are not a cure," this father says, acknowledging that the problem "is not going to go away. But if I don't get to Andrew *now*, he's going to miss his life."

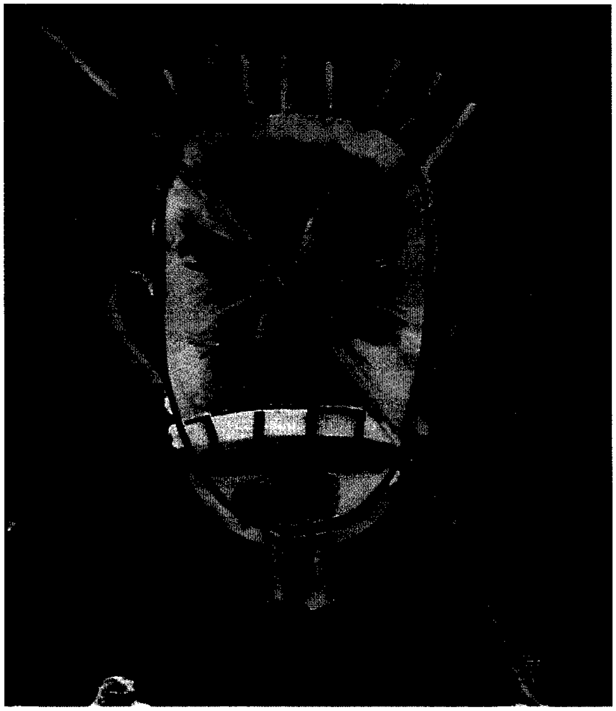
Parents also worry about where their socially awkward child, or one who struggles to process written information, will find a niche in a world in which the big growth fields are communication and technology, marketing and managing. Nor does a parent any longer assume that a nice but adrift screw-up will eventually slide into a career if he can hang on through twelfth grade. High-wage, low-skill labor is the dust of nostalgia, at least in New York City. Parents look at their struggling kids and wonder whether there will be a place for a brilliant boy who laughs when nothing is funny, who will never sit at a keyboard all day. "When I grew up, people lived in much larger, extended families, and there were aunts and uncles and cousins and everyone was different," says the Chapin School's Theunick. "Some were brighter, some were less so, but everybody was accepted, everybody knew they would be taken care of in the world, everybody would have a job." No longer. "So we find ourselves working with parents and children in a dynamic that"—she stops and hunts for a word—"that's pretty *impatient,* in terms of taking the time that's necessary in helping children get to their best level."

In August, President Clinton, prompted by reports of a two-year, 80 percent increase in the number of pediatric Prozac prescriptions, called for more rigorous testing of adult-approved drugs being prescribed "off label" to children. Research scientists have complained for years that even commonly prescribed antibiotics and asthma medications, much less psychotropic drugs, have never been approved by the FDA for children.

Around the time the president weighed in, I ran into an acquaintance in a Manhattan park where our children were playing. I remembered that when we'd spoken a couple of years earlier, she was struggling to concoct meals that her then-6-year-old, Lisa, would eat. Lisa's pediatrician had banned any number of natural and processed foods, on the theory that allergies to many of her favorites, like apples and tomatoes, were causing her disruptive school behavior.

As this mother brought me up to date—describing the now daily grind of Lisa's attention problems, how she never knew whether her daughter would hug her or punch her, and how her husband had resisted a trial of psychostimulants—I knew where the conversation was heading. Her voice began to tremble. "But what do you do," she said, "when you're holding your child and she's rocking back and forth saying, '*Kill* Lisa, *kill* Lisa'?" I looked across the grass to where the kids were riding their bikes. The woman swiped her eyes with her shirtsleeve.

As the chief of research for child and adolescent disorders at the National Institutes for Mental Health, Peter S. Jensen has warned that chemically "recalibrating the thermostat" in developing brains could permanently alter neurotransmitter function. But while those effects are unknown, Jensen points out, the effects of *not* treating are known, and devastating.



"A third of the children who see me," says the Child Study Center's Harold Koplewicz, "*don't* get medicated."

SANDY MARSDEN BECAME ONE OF THE FIRST donors to back the establishment of the Child Study Center after following a typically winding trail. Her older son, Peter (their names have been changed), had tremendous difficulty sitting still in first grade at his boys' school, but she didn't grow seriously concerned until third grade. She had him tested by a psychologist, got an inconclusive diagnosis, and spent a year with Peter making no progress in traditional counseling. Some time later, she ran into Koplewicz, whom she'd met socially, on the street.

Marsden decided right there to have him look at Peter's tests. Koplewicz phoned her and asked whether anyone had ever mentioned that Peter had a classic attention deficit. Now age 16, he has gone on and off various medications, a common process, and is thriving at his New England prep school. But because the nurse who dispenses the pills is a long crack-of-dawn walk from his dorm, he doesn't always take his Adderal.

Marsden's very verbal second son, Matthew, so charmed his teachers that no one realized how little he was actually learning until third grade. He, too, fooled around with tutors and fuzzy evaluations before Marsden finally sent his test records to Koplewicz, who was then practicing on Long Island. Now 13, Matthew, too, is doing well while taking Ritalin for ADD and the antidepressant Wellbutrin.

Neither of these stories approaches tragedy—no one asked to die, although Marsden will forever remember Peter telling her, after a disastrous family trip, "I don't *want* to be so bad." Moreover, if you accept even the conservative estimates that 10 percent of children experience mental disorders at some point, and that only half are ever treated (advocates estimate a third), that leaves 80,000 New York kids who will suffer without treatment, many because their families can't afford it.

Brooke Neidich, chairman of the Child Study Center's board, said in a weary tone, "I don't think I can bear another story asking if kids are overmedicated. I don't think this will ever be settled. I don't think people are at ease when *adults* take Prozac."

She supports the board in part because it was such a struggle for her to find answers to some of the problems of her own children. "I kept thinking, This is so absurd. We have all the advantages. We're educated; my husband and I are very supportive of each other; we have a great marriage. Why is this so complicated for us?"

Koplewicz argues that a hospital-based program that combines research, practice, and education, and that gathers all the therapeutic disciplines under one roof, has the best shot at providing parents with clarity. He argues, "Most parents, when they are faced with news from a school or from other parents that someone thinks there's something mentally wrong with their child," react by feeling "either defensive or guilty. But most of them feel overwhelmed."

Then the parents' struggle to integrate what goes on at home, in school, and in sessions with the psychologist, Koplewicz says, is even more overwhelming. Medicine alone is never enough to turn around a child's life. He'll almost certainly need to learn new ways to cope with school and his social relationships, and his parents will need coaching in how to help him. That's one reason the center's goal is to begin standardizing guidelines for the most effective approaches at home, in school, and with the doctor.

"Say there is an 8-year-old girl who can't speak, who's so uncomfortable in class that her teacher is getting annoyed, who's socially rejected, who's starting to tell her parents she doesn't want to go to school," Koplewicz says, sketching some details. "At home, you would talk to the parents about social rehearsal, how they would sit with their child and say, Let's make a conversation, let's practice 'you' questions because people like to talk about themselves—'Where did you get that sweater?' If she's going to a birthday party, they can visualize with her what it would be like, ask if there's something she can bring to make her feel calmer.

"At school, we can try to help the teacher understand that she's not defiant or oppositional. We can discuss if there's a way she can speak in smaller groups, maybe not in front of the whole class, or if she can go first or second so she doesn't have that anticipatory fear.

"As for medication, we would try all the psychosocial interventions first. But if it's needed, we might try very low doses of an SSRI, most likely Prozac or Luvox, Luvox because it's been approved by the FDA for kids under 12 with obsessive-compulsive disorder, so at least we know it's approved for another type of anxiety."

The notion of standardizing treatments alarms some practitioners. "There is no cookbook for these disorders," East Side pediatric psychopharmacologist Peter Kaplan says. On the other hand, "a school can receive a ten-page evaluation of a child," Theunick says, describing how a situation might go at her all-girls private school, "and the parent gets it and the learning specialist gets it, and now we know what one particular practitioner thinks about your child's brain or func-

# Saved By the Pill

## Adam's mother knew he needed help and found him a special school. Then they said he wouldn't be asked back. What do you do when the system rejects your kid at 6?

*JOAN, A LAWYER; PAUL, A COMMUNICATIONS executive; and their adopted son, Adam (their names are changed here), moved to Manhattan late in the summer of 1994. They enrolled Adam, a bright boy nearly 4 years old, in a Montessori preschool near their home downtown. Before long, the school reported that teachers were finding Adam difficult to control, and that managing him took up too much of their time. In October, Paul suddenly died. Joan and Adam were in turmoil, and Adam, not surprisingly, began acting out aggressively in school. Over the next year, Joan became increasingly concerned as the teachers' difficulties with Adam escalated.*

"I had Adam evaluated at the Hospital for Special Surgery," says Joan, beginning the story of the three-year odyssey that follows. The tester "wrote a report saying basically there is a wide disparity between his arithmetic and his verbal reasoning, and that is often an indication of a learning disability. He had impulsivity, oppositional behavior, all the classic signs of an ADD-ADHD kid. She recommended a small setting with a lot of structure."

*In 1995, Joan began searching for a school where Adam might start kindergarten.*

"I've learned this: Nobody wants kids with behavior problems. I applied and took him to six interviews. He took so many tests, this poor little guy. By the fourth interview, he was really acting up; it was clear he didn't want to be there. He just ran around the room yelling, *I hate this school! I hate you!*

"I, of course, got all these rejections in the mail the same day, and I was beside myself, because it was March. The preschool had been trying to push me in the special-needs direction, but I, like most of my generation, thought 'special needs' kids were the mentally retarded. No one really explained what the possibilities were, what this really meant, and tried to allay my fears—or maybe they tried and I wasn't capable of listening."

*Joan was also getting a lot of conflicting advice.*

"Friends outside New York were saying to me, 'He is fine—he's a very active boy.' A lot of successful trial lawyers have that personality—they have spent their entire childhood in the principal's office.

"Then I read every book about ADD. None said, 'Don't worry; he'll be fine.' What they said is that it is really important to deal with this when they are young. Here it was March, and in New York you have to start in September to find a school. I liked the preschool very much, but I wasn't steered in the right direction soon enough. At the end, they said, 'This is the hardest kid we have had to place in twenty years.' It makes you feel, *My* kid is the hardest kid?"

*Adam was finally accepted at an uptown school that specializes in learning disabilities in children of at least average intelligence and whose mission is to return them to mainstream schools. The school generally doesn't work with children who have emotional problems, but Adam did well in the interview.*

"The woman says, 'We would love to work with him; he's a lovely child. He's got auditory processing problems.' I was *thrilled* they'd found a learning disability. This was a blessing in disguise. I jumped up and down with joy. We were all set."

*Adam began in September 1996, but before long there were again signs that he was having trouble.*

"Around Thanksgiving, he started acting up. He wouldn't listen to the teachers; he was oppositional, impulsive, had lots of anger. You could see they were getting more and more freaked out. His psychologist and I made suggestions to the teacher about how to deal with the problem. He would throw a tantrum, then feel like a bad person, feel like everything was his fault all the time.

"And now I had a new group of people saying I should try vegetarianism, try laying-on of hands, Reichian therapy. A two-week drug trial made him worse.

"I watched other parents moving away from us. They walked out, never called again. It was so cruel. This is my first experience with people not liking me or my kid, and it has been very hard to deal with. I've been very successful. I'm not used to rejection."

*By last spring, Joan was getting the message that the school regretted admitting Adam and might not ask him back.*

"I got a call at eleven o'clock one morning: 'This is the school; come pick him up.' I said, 'If I were you, I would isolate him until he calms down.' 'We can't do that; we don't have an isolation room.' It had never *occurred* to me to ask a special-needs school, 'Do you have a time-out room?' That is one thing any parent with a child with a behavior problem would want.

"The idea that a private school, to which you pay $20,000, can call you and say, 'Come pick up your kid because we can't deal with him' is absurd. The public schools can't do that. One of the concerns I have for other parents is the checklist of things you have to know when you begin looking for a school."

*The school suggested that for the rest of the year, Adam go home after lunch.*

"I had this very angry conversation: 'If you made a mistake, *you* figure it out. You are not going to dump this back in my life.' In the end, they worked out a solution. The only person he behaves with is the gym teacher, who sets firm limits, who he has after-school with, and who loves him. So when Adam was feeling out of control, he went to the gym teacher, who made him sit in a chair until he calmed down. The first day, he was on the chair the whole day. The next day it was twenty minutes. He never went back again. All he needed was a safe place to go to make this work out."

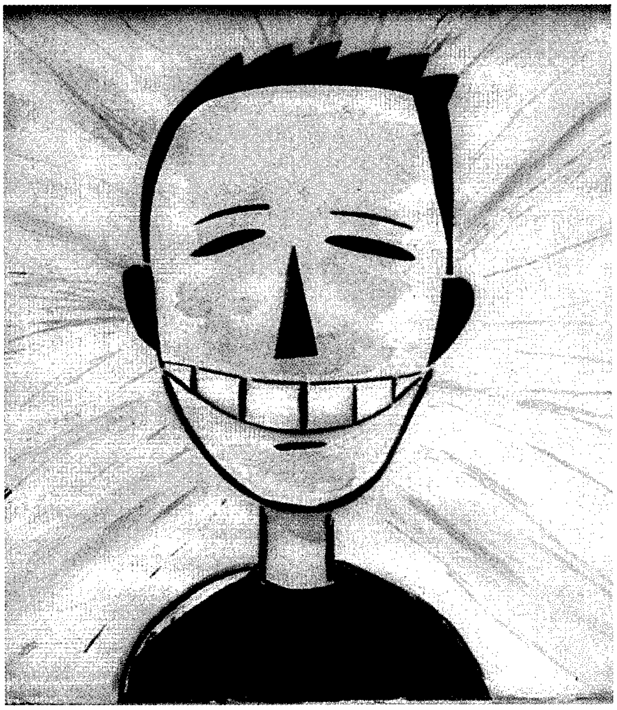
*Early in 1997, the school notified Joan that Adam would not, indeed, be welcome back the next year—unless there was clear improvement. As a last resort, Joan considered medication. Adam went on a low dosage of the anti-psychotic drug Risperdal, which has been used with children for only three years. Adam's behavior and impulse control improved instantly, and dramatically.*

"The school gave me a contract for next year. Life totally changed."

*In May, when Adam had gained a significant amount of weight, Joan and Adam's psychiatrist took him off the drug, thinking that he might go back on in the fall. So far, however, Adam remains off medication. And the school plans to keep him for at least another year before attempting to mainstream him. Joan's and Adam's lives have a sense of normalcy, for now.*

"I do not see this as a Hollywood ending. I see it as a brief reprieve. I'm so thrilled to have a school that's good for now. But who knows what the next day will bring?" CARRIE CARMICHAEL tioning. And there may be in that child's file an earlier evaluation by another practitioner that makes an entirely different set of recommendations." Although virtually all private (and some public) schools employ psychologists and learning specialists, she says, "we need a way of working with that material that's better than we currently have—a format, a protocol, a vehicle for making sense of it, a place to consult. We need something so the adults can work better as a team."

EDUCATORS ARE DIVIDED ON THE question of whether teachers have grown more sophisticated at spotting potential learning or emotional problems, or whether schools—public and private—simply have narrowed the definitions of acceptable behavior and achievement. "I think there has been some narrowing, and I think it has to do with how teachers are trained," says James Simone, associate superintendent of special education for the Archdiocese of New York, who has invited staff of the Child Study Center to train Catholic-school teachers in mental-health screening. He believes most teachers know too little about the variability of child development, but also that they "fear failure" with their students and sometimes rush them toward evaluations. And parents may also panic. Some, psychologists say, can't accept that their children don't meet their high standards for social or academic success, and they're seeking a medical explanation.



"The medication changes my personality," says Aaron. "I don't know if that's good, but I'm happy with life now."

But even when parents and schools are well-meaning, the negotiations can be charged. And it's one of the reasons psychologist Gail Furman and her husband, real-estate developer Jay Furman, made the first seven-figure contribution to the Child Study Center. Furman put in a combined 23 years as a psychologist, first at Fieldston and then at Dalton, and now practices independently. She criticizes the insularity of schools referring parents to the same small cadre of private testers—usually psychologists—and then relying exclusively on their recommendations for treatment, even when parents strongly disagree. "There's this little cabal and no accountability," Furman says. "What I have seen in many years of practice is that all too often there is not a good integration of all the players in a child's life—the parents, the practitioners, and the school."

Furman describes one recent situation in which she was called by a city official to intervene in a poisonous battle. The parents had complied when their 4-year-old daughter's top-flight school had referred her for an evaluation, but opposed the recommended thrice-weekly language tutoring and Ritalin. "The parents had a lot of questions about rushing the intervention quite so dramatically for a 4-year-old," Furman says. She felt the girl's problems might ease with another year or two of development; nonetheless, she observed and "helped out" in the child's classroom for several months. "What I spent a lot of time doing was not working with the child but working with the school to get them to give me a little latitude with this child," she says.

There are many kinds of evaluations. Those that cast the widest net can last nine or ten hours and test a child's intelligence, cognitive and motor skills, verbal and visual memory, personality traits, expressiveness, and mood.

Antoinette Lynn notes that a school that may be preparing to "counsel out" a child can't ethically wait beyond November to blow the warning whistle. Parents need time to find a psychologist and schedule the testing, a process that can take two months (and cost between $1,000 and $3,000). Then "remediation" must have a chance to work before a final decision is made. "Either the school has to hold on to that child for the next year," Lynn says, "or else they have to build in from the beginning of the process the idea that this is not the right school for the child."

Educators argue that schools rarely boot a child after only a few months of therapeutic trial-and-error—most psychologists believe the process should be given a minimum of two school years—but it happens. "I've seen evaluations used that way. Some schools are excellent in dealing with families, and some are horrible," says Kaplan. "If anything, I've seen schools hang on too long to kids who need total immersion in a school that will do intense remediation," says Judith Hochman, head of the Windward School for children with learning disabilities. Still, the accounts of such catastrophes circulate widely enough to keep families in a state of permanent alert.

AARON KING, A COLLEGE SOPHOMORE, was almost certainly unaware of how closely he was echoing some of the themes of *Listening to Prozac* as he discussed how radically different he'd felt since he'd begun taking Zoloft at age 14. At the time, he was suffering from such severe panic that he spent most days bent over with stomach cramps. Aaron (not his real name) remembers gripping the edges of his desk, sweating and flushed, dreading the moment he'd be called on to speak. He'd strain to croak out an answer, and his classmates would gawk.

He could calm himself by crying behind his closed bedroom door at home, but he couldn't cry in middle school, so while everyone else was changing classes he'd flee to the boys' bathroom and perform a ritual. He'd pull out his penknife, open the blade and rest it on his wrist, just looking at it. "I thought about killing myself all day long," he says now, "but I couldn't do it, I guess because of my background or whatever. I kept thinking about my parents. They didn't do anything wrong."

He began to see Dr. Kaplan after he had a breakdown on a school trip. He has taken Zoloft for almost five years and has learned to live with contradictory messages. His mother, he says, is content to have him stay on the medication as long as he is happy and functioning, while his father, a physician, is less certain. Aaron is ambivalent. "I feel like I'm a totally outgoing person now," he says. "I couldn't live with the world before I was on medication, but now it's almost like I have to show off that I can speak in class, that I can have fun, that I can go out with girlfriends. I come from a very shy, reserved family, and now I have this almost cocky confidence. I really think the medication changes my personality—which, I don't know if that's all good, if it's not who I really am. But I'm happy with life now. I made the dean's list first and second semester of freshman year; I'm managing the basketball team. Everything's coming together in my life."

Is Aaron-on-medication really Aaron, or is he the quintessential souped-up kid? Or, as practitioners including Koplewicz would argue, is he the real Aaron with the mask of mental disorder pulled away?

Few would argue against treating suicidal kids with therapy—and drugs, if therapy fails. Doctors and parents have a harder time judging how aggressively to treat kids who have some but not all symptoms of a disorder, who aren't keeping up with the pack, who straddle a line between lingering sadness and depression. Psychologists are on guard against parents who try to commission proactive $2,000 evaluations of their children—just in case there might be a mental weakness—and against educators who view drugs as classroom-management tools. "Like any other individuals, children have the right to be free of pain and suffering," says Rachel Klein. She suggests, sensibly, listening to the child. "They can tell you how they feel. Some individuals can tolerate a good deal more pain than others."

Bruce Waslick, a psychiatrist with the Ruane Center at the New York State Psychiatric Institute in Washington Heights, says, "Once you get outside of attention-deficit/hyperactivity disorders, the knowledge base gets a lot smaller. We know mood disorders exist in children. But the parameters of their treatment are not well established." Where a disorder trails off into normalcy, many doctors concede, is often not clear.

At the institute, Waslick and colleagues are pursuing numerous studies on the effectiveness of psychopharmaceuticals with children. Pharmaceuticals manufacturers also are funding controlled studies. The reason most of those companies have not sought FDA approval for pediatric application of many medicines is that the required testing is so rigorous and expensive, speculates Dr. Hugh Johnston, head of the University of Wisconsin's Child Psychopharmacology Information Services. "The documentation needs to be delivered to the FDA in a small truck," he says.

"It doesn't serve the public well to regulate to the point that nobody bothers to test the compounds in children," Johnston adds, noting proposed new testing regulations on the public agenda. "But if the testing is not rigorous enough, there's still potential danger" for developing children.

Before parents even consider medication, Koplewicz says, the practitioner needs to explain, "first of all, what happens if you do nothing. Parents have to be told what is our best guess if you choose not to make any intervention. No. 2, what are your realistic treatment options," with and without medication. The first question most parents ask is whether a child will have to take medication forever. Koplewicz says it should be made clear how long a drug trial will last, and whether a child's particular disorder is one that may need only a few months' treatment. "You need to describe: What are the side effects, and what are the specific outcomes we're looking for?"

"A third of the children who see me don't get medication," Koplewicz asserts, while Kaplan says he treats half his referrals nonmedically. Sometimes medication is just a short-term aid, "to relieve the burden of the symptoms," says West Side psychologist Barbara Wolf-Dorlester, "so that therapy can be effective." And medicine without some behavioral work, at least in the early stages of treatment, is all but verboten among top practitioners.

Kaplan, who describes himself as conservative in prescribing medication, has a method from which he never deviates. "I always tell parents we'll start with a trial of medication—let's try a very low dose and see how the youngster does. Usually, it's a tiny, sub-therapeutic dose, so we can watch to make sure there will be no allergic reactions. And I always start on a Saturday or a Sunday, so the parents can watch. I trust them to report to me more than I trust schools to report."

This is the beginning of a process that will draw on many observers. Often, there will be numerous attempts before a psychiatrist achieves what he considers the most effective dosage. A practitioner may try one medication, then discard it and try another drug from the same family but with a slightly different "personality." A psychiatrist may prescribe one drug for treatment and another to control its side effects. A drug's safety is monitored by regular physical examinations of the child, and its effectiveness is systematically tracked through reports from child, parent, and teacher. The good doctors are always alert to changes in a child. Parents like Andrea Geller, the mother of a high-school junior, Max, say families should learn to live with uncertainty and, most of all, with change.

SINCE GELLER (HER NAME HAS BEEN changed) first had Max tested as a preschooler, she says, "I don't think I've had a day when I felt all was right with the world." Her son, who has an attention deficit and a mild form of depression called dysthymia, has been through five schools and three psychiatrists. At age 4, he was getting tutored three days a week to be accepted at the British-style boys' school his brother attended. At age 8, he was overweight, lethargic, and friendless. "He would tell me that nobody liked him," says Geller. "The kids who have it together shy away from kids like him." He moved to a less pressured co-ed school that offered him special tutoring—at double the regular tuition. He went for two years to a school for children with learning disabilities (tuition: $27,800) before being mainstreamed back into his old prep school, drastically behind his classmates.

Max fell in with kids "that I would cross the street to avoid," his mother says. He and a sleepover friend snuck out of the apartment one midnight while Geller slept and were picked up for spray-painting a Madison Avenue store. "I was so smug. I really thought I'd caught all his problems early," she says.

The year Max turned 9, he and his mother were wrestling with homework. Max turned to her and said, "Mommy, if everything is going to be this hard, I don't want to go on." Only then did she consider medication.

BUT NOW SHE IS ALMOST SANGUINE. MAX, who attends a therapeutic boarding school, is confident and even happy spending most of his free time teaching rock climbing. This summer, he pumped gas and made about $40 a day in tips. "I don't know about you," she says, "but I've never tipped a gas-station attendant in my life. I couldn't care less at this point if he ever attends college. He's got an entrepreneurial spirit like you wouldn't believe."

She can no longer manage his medication. He takes his Wellbutrin regularly, but he has taken himself off Ritalin. She must have faith that he can make those decisions wisely, because he is 16—almost an adult.

"When he started, I never asked if his medication was FDA-approved," Geller says now. "I just know that when he took it he became a different kid. It's like anything else in medicine. I guess you have to take a leap of faith." ■

# ROBERT BINGHAM

His background (family-owned newspaper, prep schools, the Dakota) drips privilege—and, as it happens, tragedy. Bingham ran from it all. But now he has embraced it as fodder for his edgy short stories. By Paul Tullis

INDIE ROCK FILTERS THROUGH THE CIGARETTE smoke as Robert Bingham hangs out in his loft, playing pool, flipping through magazines, discarding enticing sentences as parentheticals along the paths of stories he's telling.

"The last time I saw Eoghan, he had spent all his money on gin-and-tonics at this white-linen-tablecloths place in Piazza San Marco . . ."

"And then Andrey, this translator I knew who was about to get killed because he was in a lot of debt . . ."

"She had a fever and a habit, and I guess excellent health insurance, so she went to Bangkok and had a full blood transfusion . . ."

You want to hear what had gotten poor Andrey into such a precarious situation ("You know that picture from the Vietnam War of the guy holding a gun to the other guy's head? Andrei was doing a counterfeit deal with that guy's niece, and . . ."), to be swept away by these stories, to spend your last 1,000-lire notes on a gin-and-tonic in Piazza San Marco and see where the day takes you.

That urge, at least, can be satisfied by the short stories in Bingham's first collection, *Pure Slaughter Value* (Doubleday), whose opening sentences sound remarkably like their author's conversational detours.

"Plus One": "Then came the problem of the summer and the sense that we were about to become party to something disgusting."

"Bad Stars": "Listen to this. Mr. Killgore was hit by a trolley car while he was crossing a street in Budapest."

"The Other Family": "When I worked on a newspaper in Charlotte a few years after college, I was assigned the crazy beat."

The stories in *Pure Slaughter Value* are mostly nasty secrets that don't want to be told, filled with family branches that no longer speak, characters who lie to and about one another, and at least three collapsing relationships. Bingham's men are frequently unlikable, and his women (always more attractive) seem constantly to roll their eyes at the realization that they've been dragged by Bingham into the lives of these men. The first-person narrators are hard on those they reveal ("The only institutions he supported were the rehabilitation center and the country club") and reveal themselves to be as mildly loathsome as they think everyone else is ("Her sharpened profile had that latent air of feminine hostility, the look of a businesswoman on the rag and on the move"). His first stanzas intoxicate the reader with curiosity, leading into unsettling stories propelled by a rhythmic fluency of language that's almost musical. Word for word, he may be New York's finest writer about New York.

BINGHAM, 31, IS EXPERT IN THE HISTORY AND CURRENT AFFAIRS OF Cambodia, and was once thrown out of Nobu by the Secret Service for drunkenly accosting Warren Christopher about U.S. policy there. He lives and works in a TriBeCa loft, as per the cliché, and wears cardigans. He co-edits an "ambitiously highbrow" (the New York *Times*), irregularly published literary journal called *Open City*. His girlfriend, Vanessa Chase, is writing a Columbia dissertation on gender and architecture in a sixteenth-century Venetian "sort-of home for wayward girls" (her words). He has resuscitated a presidential appointee in the back of a New York taxicab. He's friends with Pavement.

Bingham is a prep born and bred (Groton, Brown, Columbia M.F.A.), but he has consciously broadened his horizons beyond Nantucket and the Hamptons while not quite rejecting his pedigree. Many of his characters are young bankers and lawyers trying to decide whether to conform to their society's expectations or to thrash out against them. His imagination is fed by both his uncommon experiences and his remarkable background.

Bingham's great-grandfather Robert Bingham was U.S. ambassador to the Court of St. James. His grandfather Barry Bingham Sr. bore heavy responsibility for implementation of the Marshall Plan and published the Louisville *Courier-Journal.* Through it, Barry "carried the torch of liberal humanism in a very conservative town for a long, long time," explains Bingham's friend Stephen Gaghan, a native Louisvillian. Bingham's mother, Joan, now a book editor, was a noted photographer who shot Andy Warhol and the like at the Dakota, where she raised her son alone.

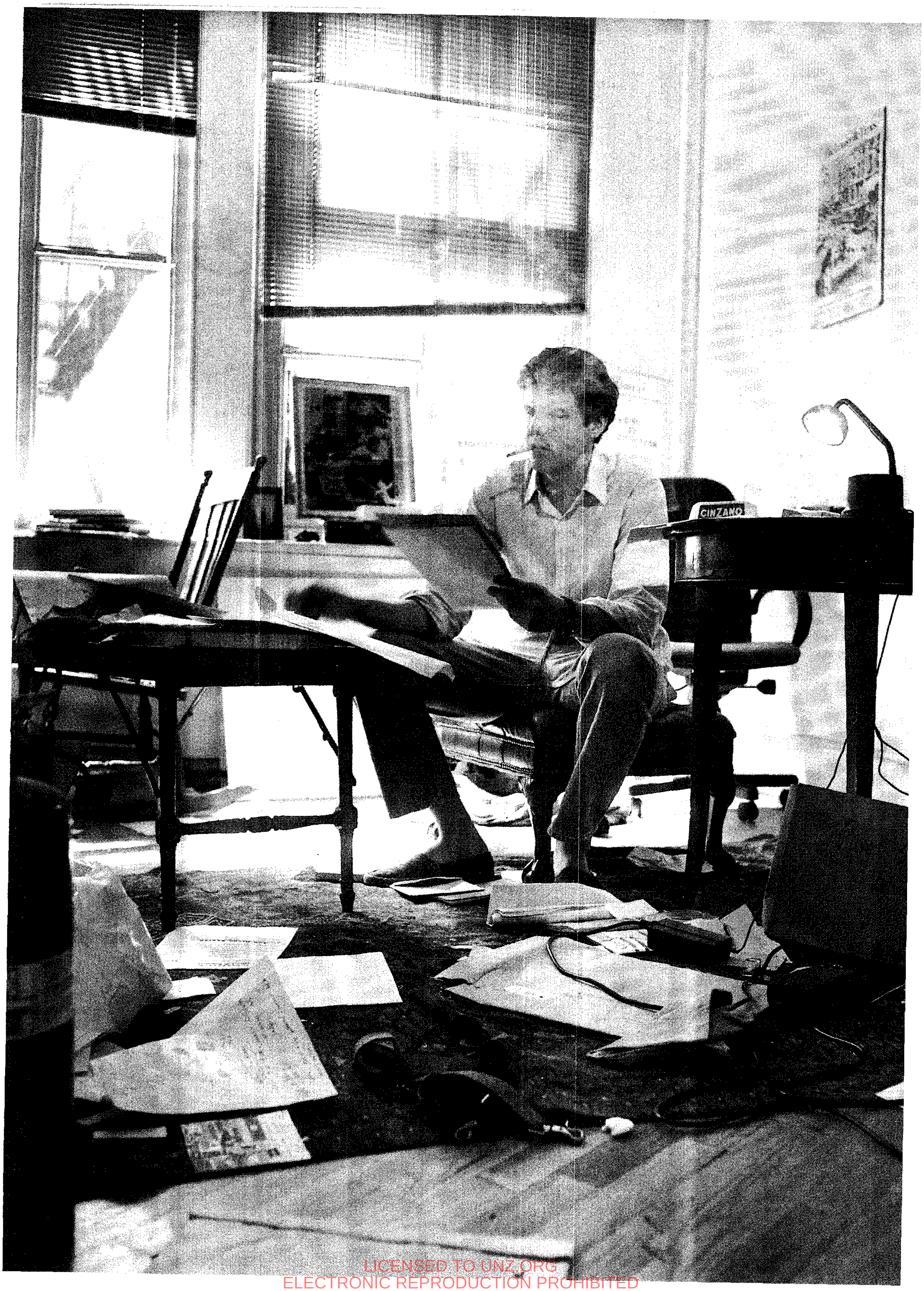
Joan's sister-in-law Sallie Bingham decided she would sell her shares in the *Courier-Journal* in 1986, thereby rupturing family control of what had become one of the largest family-owned media companies in the U.S. "If my aunt had only cared more about money," Bingham says, "it would've been so much easier. That's the only thing I have to say about the family fight on the record."

"It was a really ugly mess," says Sallie's son Chris Iovenko, a 30-year-old writer and filmmaker in Louisville who remains close friends with Bingham. Second-generation scion Barry, according to Iovenko, "didn't want the bickering to continue or for there to be a similar division in our generation, which there is not." So he sold the paper to Gannett in 1987, died the next year, and left everyone, including Rob, a healthy portfolio.

But in what a Hindu Marxist might interpret as karmic payback for generations of wealth, the Binghams seem to have traveled under a fairly dark cloud: Bizarre, often violent deaths have been visited upon the family at an alarming rate. Rob's father, Worth, was killed when a surfboard struck him in the back of the head in a 1967 traffic accident in Nantucket. (Rob was 1½.) A year later, Worth's brother, Jonathan, was electrocuted while wiring a Kentucky barn for a party. Their grandmother was hit by a train. The night her daughter, Mary, a famously generous and charismatic arts patron in Louisville, was honored at a Rotary Club dinner in 1995, she stepped to the podium, acknowledged what nice things everyone was saying about her, added that "the best thing would be for a big pink cloud to come down and take me away," and dropped dead on the spot.

Bingham feels more that he exists in one of those random cancer clusters that baffle OSHA and EPA officials than that he's fated to an instant, violent death. "The odds aren't on that I'll get nailed early," he reasons, "because they've been used up." This is more an example of his dark humor than of glib avoidance born of a psychological trauma. *(continued on page 117)*

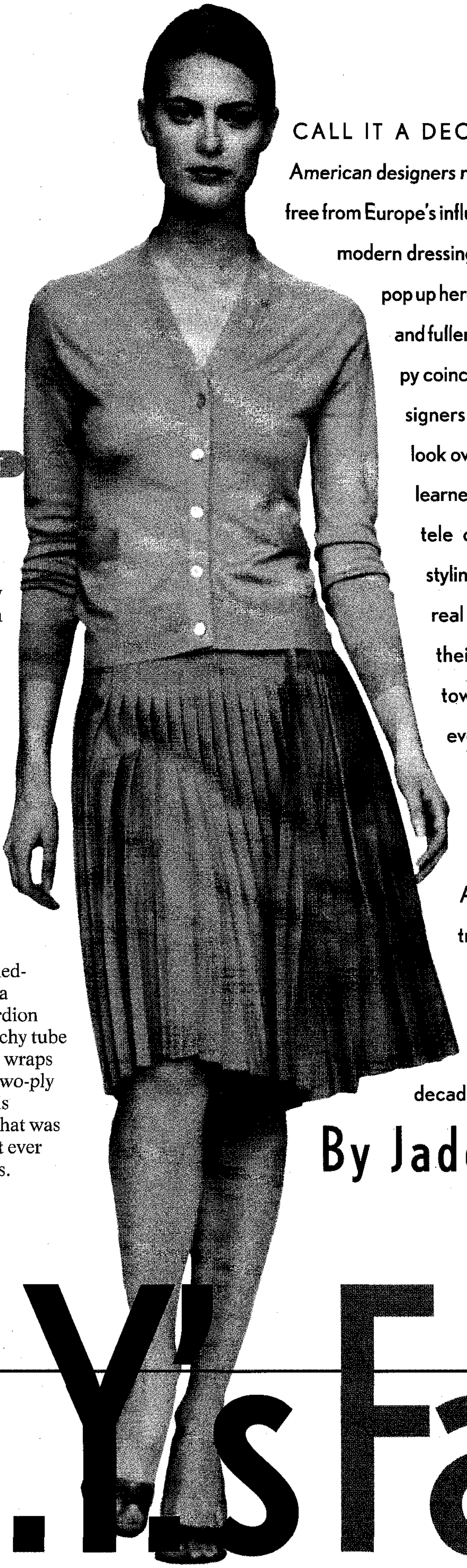
PHOTOGRAPH BY KEN SHUNG


CINZANO

# N.Y.'s Fashion

## By Jade Hobson Charnin

CALL IT A DECLARATION OF INDEPENDENCE: *American designers really came into their own this season, breaking* free from Europe's influence and conducting their own experiments in modern dressing. ■ Some of the continent's biggest trends did pop up here and there—ultrathin fabrics, romantic touches, and fuller silhouettes among them—but they felt like happy coincidences, not thinly veiled copies. American designers were too busy showing off their new tricks to look over their shoulders. ■ At the higher end, they've learned to update the classic, elegant looks their clientele craves, using youthful flourishes and sexier styling. Even the best-established names took some real risks, showing artistic experiments along with their more familiar best-sellers. Farther downtown, young visionaries picked up clues from every ethnicity and mixed them together into an antic, eclectic jumble that's as innovative as it is fun. The purists found even more luxurious interpretations of classic sportswear pieces. And the great dressmaking masters defied all trends and continued to pursue their own singular, sculptural vision. ■ And raise a glass: Retromania seems finally to be a thing of the past—if only because we've run out of decades and have to pause while a few more roll by.

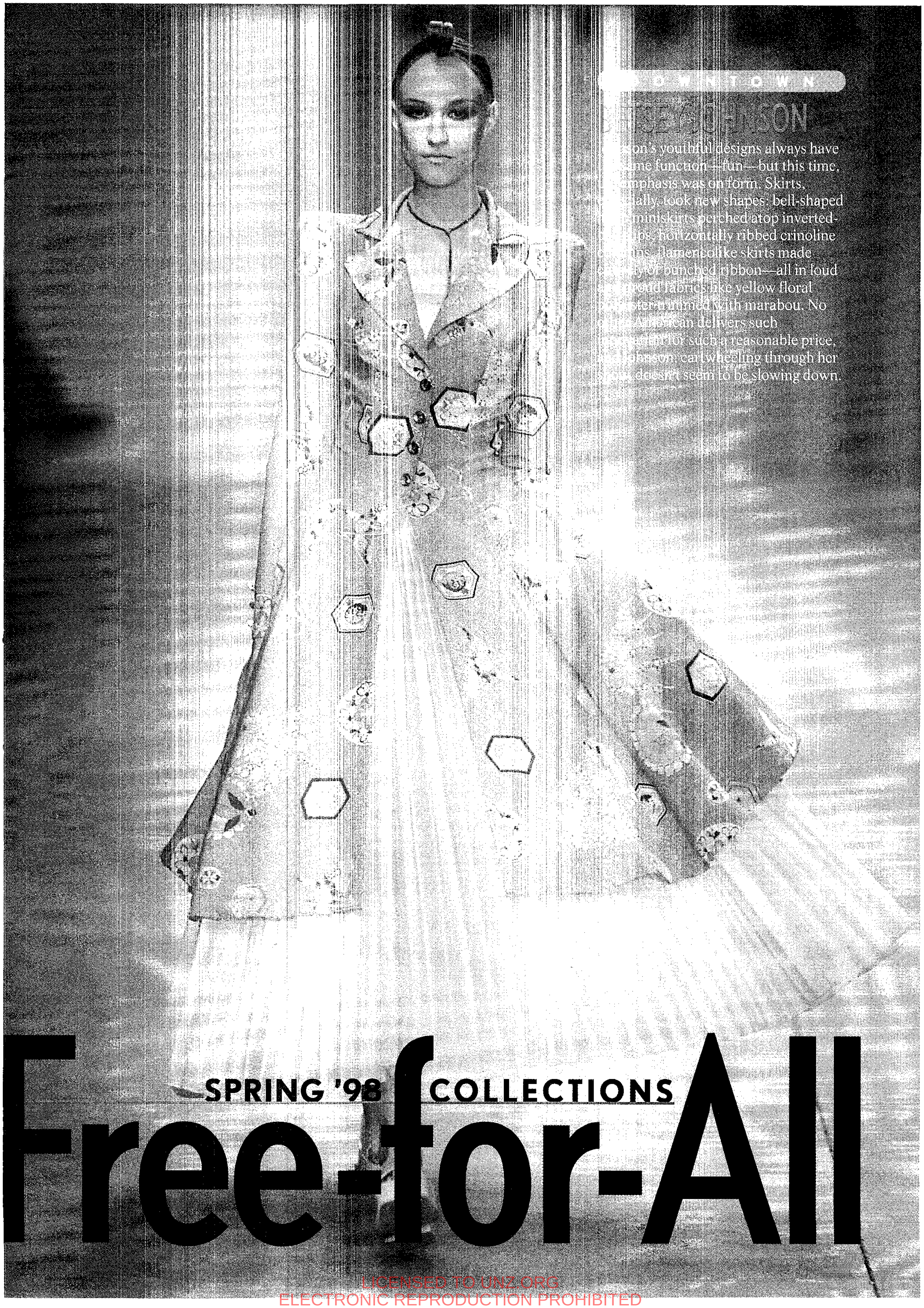


**PURIST**

**MARC JACOBS**

As with the comfy zip-front cardigan that just happens to be three-ply cashmere, the clues by which Jacobs updates the classics are quite subtle, but their understated elegance is unmistakable, at least to fashion cognoscenti who swear by his designs. Pleated skirts, in endless variations—stitched-down pleats with a cashmere T, accordion pleats with a stretchy tube top, knife-pleated wraps with a two-tone, two-ply sweater—gave this collection a look that was grown-up without ever getting too serious.

PHOTOGRAPHS BY DAN AND CORINA LECCA



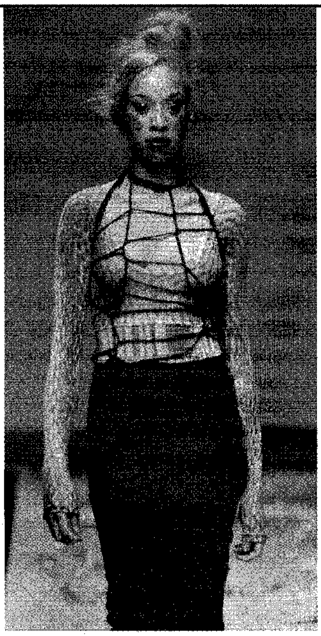
## SPRING '98 COLLECTIONS

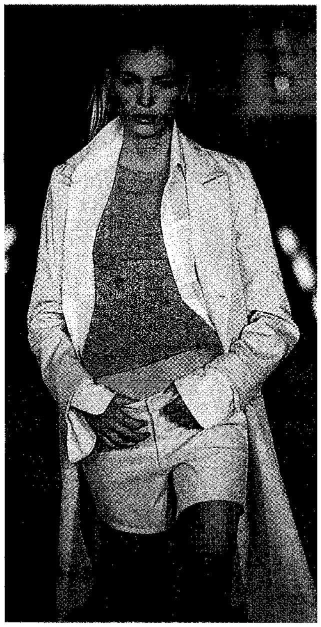
# Free-for-All

[illegible] OWNTOWN

### [illegible] SEY JOHNSON

[illegible] son's youthful designs always have [illegible] ame function—fun—but this time, [illegible] mphasis was on form. Skirts, [illegible] ally, took new shapes: bell-shaped [illegible] miniskirts perched atop inverted- [illegible] ps, horizontally ribbed crinoline [illegible] ns, flamencolike skirts made [illegible] y of bunched ribbon—all in loud [illegible] oud fabrics like yellow floral [illegible] ster trimmed with marabou. No [illegible] American delivers such [illegible] for such a reasonable price, [illegible] ohnson, cartwheeling through her [illegible] doesn't seem to be slowing down.





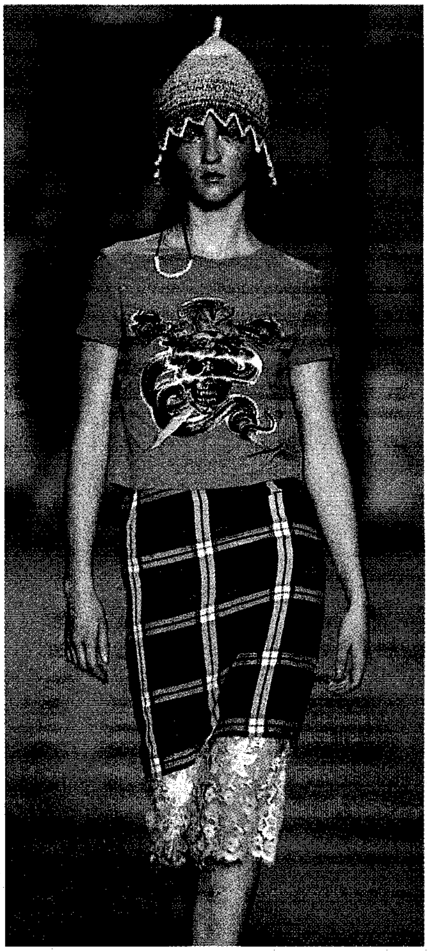
## DARYL K ▲

That East Village hipster's all grown-up now, but she's still doing her own thing. While other designers continue to knock off her low-slung boot-cut pants, Daryl has moved on, leading the way once again with sweat-suit-inspired separates that will soon be everywhere. She tried a few new directions, like elaborately embroidered sequins and a semi-minimalist bathing suit for tar-beach tanning sessions; her fans hope her success won't keep her from trying even more.

DOWNTOWN

## XULY BËT ◄

Cutting up old clothes and stitching them together into genuinely shocking new shapes, Xuly Bët has won a devoted following among brave souls who aren't afraid of making a splash or of showing some curves. The unique creations, cut along careening seams and stitched with boldly contrasting colors, pile aprons over shirts over skirts over pants (all skintight), pattern on noisy pattern, and dare upon dare upon dare. Not for the weak of heart (or big of butt).

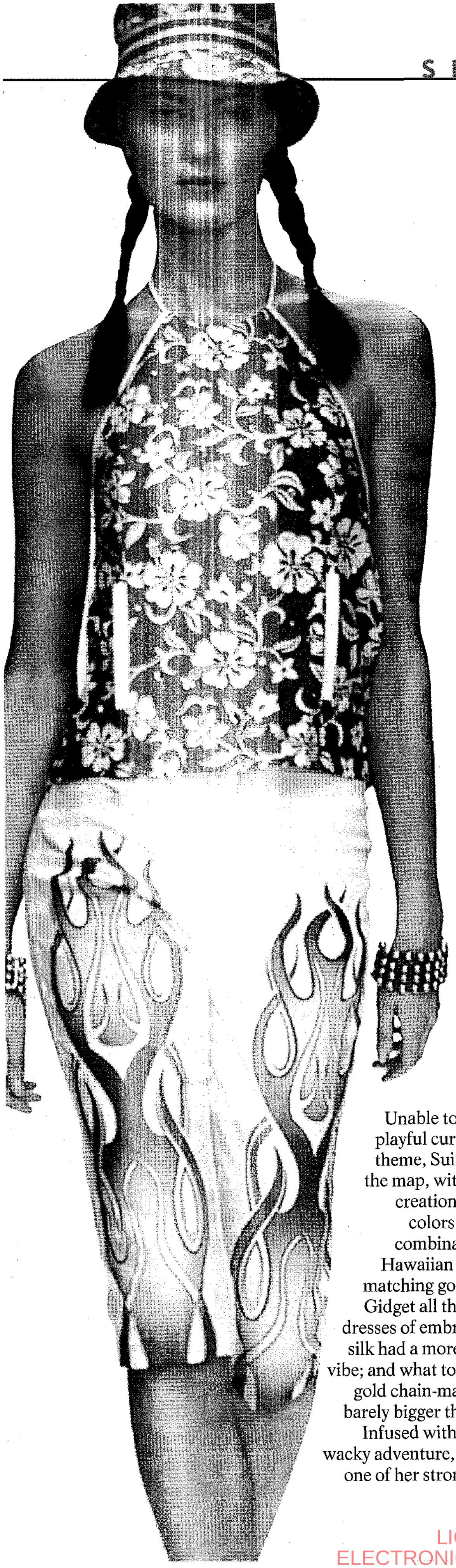


## RIFAT OZBEK ▲

Ozbek's inspiration came from the Caribbean this time, producing a kind of corrugated-tin-shack chic full of crude patchwork and the recycled debris of colonialism. But this isn't anthropology; it's fashion, and along with more authentic touches, there were lots of shrunken tops, frilly tap pants, and see-through pinafores. It all spills out in the most wildly improbable combinations, but off the runways it recombines into far tamer arrangements.

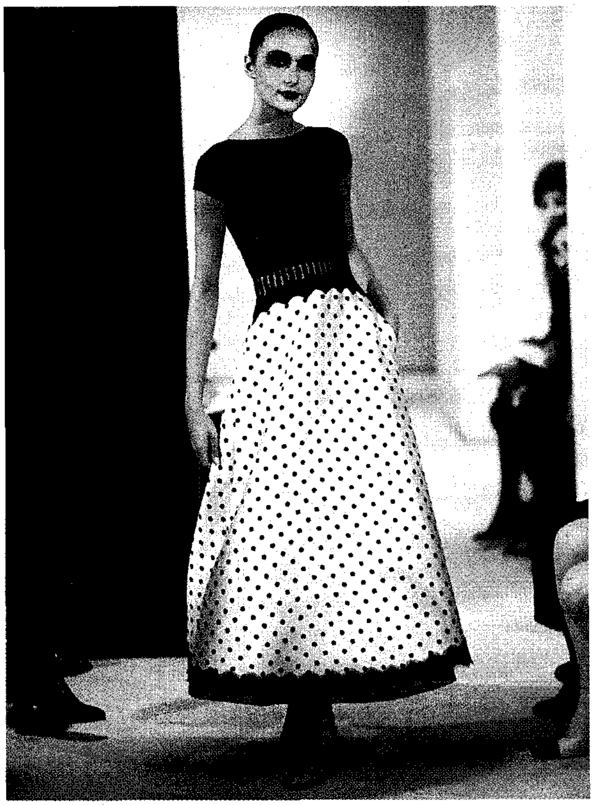
## JOHN BARTLETT ◄

In a season of pretty romance, Bartlett's aggressively sexy designs really stand out. Of course, even in the boldest of seasons, his shrink-wrapped skirts, sheer tops, and sequined hot pants would probably turn heads. This time, his search for new erogenous zones yielded tight sweaters slit up the front, or bodysuits sliced along the hip to reveal a rarely bared bit of flesh. And it's only his second women's-wear collection. Imagine where the third might lead.



## ANNA ◄ SUI

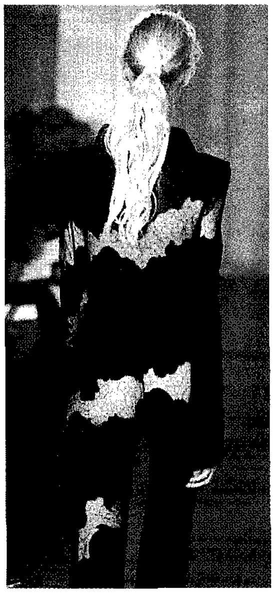
Unable to confine her playful curiosity to one theme, Sui was all over the map, with exuberant creations in brilliant colors and eclectic combinations. Little Hawaiian frocks, with matching golf hats, were Gidget all the way; minidresses of embroidered sari silk had a more world-beat vibe; and what to make of the gold chain-mail outfit just barely bigger than a bikini? Infused with her spirit of wacky adventure, it was easily one of her strongest shows.



## GEOFFREY BEENE ▲

America's greatest living designer did it again: Immune to trends and ahead of his peers, he showed clothes that could have served as individual lessons in pattern-making. The complex designs, which can only be understood in the round, achieve their shape through the intricacy of their cut, not their internal structure—as with the red jersey minidress that looks straightforward but cuts away unexpectedly, or the full skirts woven through with, and given shape by, bands of horsehair.

## RICHARD TYLER ►



So much careful workmanship goes into Tyler's complex designs—whole gowns cut with only one seam—that they end up seeming more like couture than like standard American ready-to-wear. Though the intricacy of this season's designs occasionally overshadowed the increasingly sheer and bottom-baring clothes themselves, everyone marveled at puzzles like his precision-tailored black suit with skillfully inset lace spirals, or a suede jacket of more than a dozen pieces, joined with a decorative whipstitch.

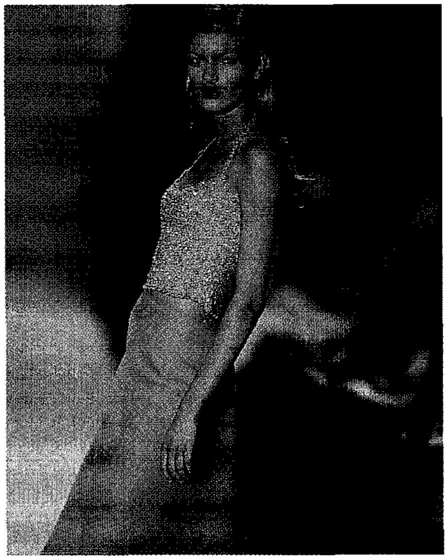
## UPTOWN

### OSCAR DE LA RENTA ➤

The season's gypsy looks play into De la Renta's strengths, and the sexy Latin flourishes that have long accented his collections look very much of the moment. And his designs have gotten younger but no less elegant, in outfits like a champagne-colored embroidered silk jacket, a nude tulle camisole, and pink shantung trousers.

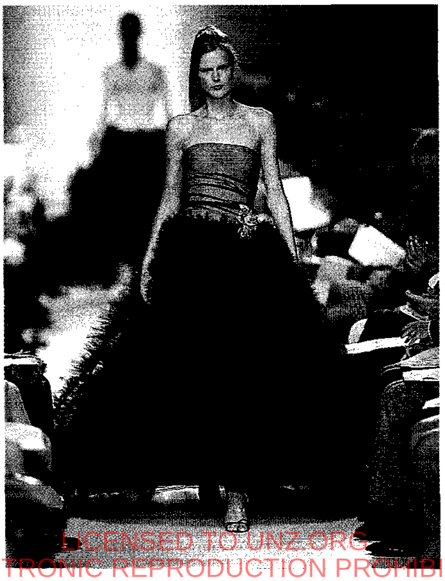
### BILL BLASS ◄

Pinstripes abounded, from business suits to belted cashmere sweater jackets to a pair of trousers shown with a pearl-embroidered bustier. Blass gracefully incorporated a lot of surprisingly hip touches, too: His "ladies" still found swank charity-gala gowns, but this season their debutante daughters also found sherbet-colored column skirts with matching cashmere tube tops. And for their younger sister with the pierced tongue, a hooded sweatshirt of Chantilly lace to steal when sneaking off to the clubs.

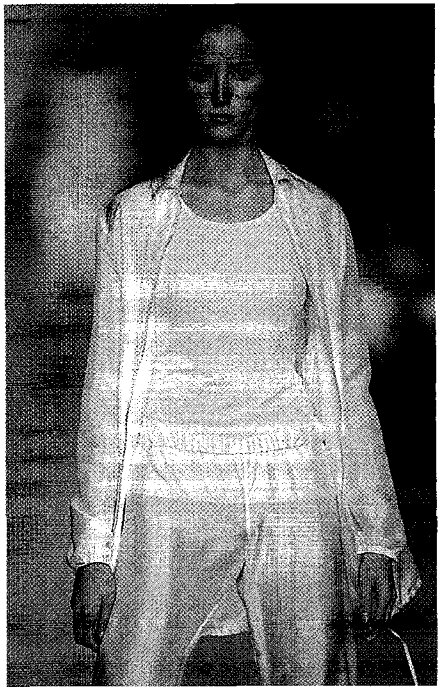


### CAROLINA HERRERA ▲

Whatever you think of when you think of Herrera, think again: This season, she really broke through, abandoning her fussier habits and delivering refined elegance with surprisingly sexy touches. Chiffon skirts that wrap from mini to maxi, and exquisitely beaded (but modestly lined) sheer gowns made it her best show ever.



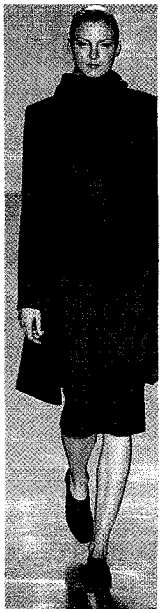
## BIG FOUR



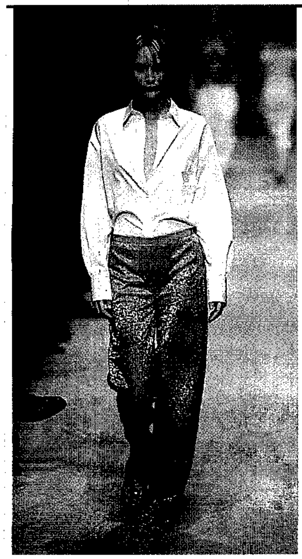
### CALVIN KLEIN ▲

The longtime champion of Teutonic minimalism astonished his audience with gossamer confections that floated like clouds. Wrapping irregularly shaped pieces of parachute silk or subtly colored chiffon two or three times around the body, Klein created complex forms that are sheer and dreamlike but provide cover where you want it. Sporty standards like drawstring pants and parkas were also rendered in billowing parachute silk; languid suits and pale silk evening dresses showed the same easy fit and styling. A hit, a palpable hit.

### DONNA KARAN ➤



Two seasons of slinky, revealing dresses brought protests that Donna had forsaken her almost-political commitment to wearable, workable clothes for women. This collection surprised on both counts: It wasn't all about skin, but it wasn't a return to her office-ready suits, either. Her latest pieces are far more artistic: organza coats and funnel-neck dresses, or translucent jackets with hoods but no closures—all rendered in extravagant fabrics but muted tones of black, white, and navy.



## ISAAC MIZRAHI ▲

You'd barely recognize Mizrahi: He's slimmed down, and so have his clothes. Extra-wide blazers are wrapped tight against the body with wide sashes, and the loose hip-slung waist of mannish trousers folds over and buttons for a snug fit. And he skipped the usual runway theatrics, showing pieces as they might actually be worn—a sequined evening blouse with sedate daywear trousers, say—all jumbled together in open defiance of standard retail categories.

## RALPH LAUREN ➤

Ralph Lauren did pure Ralph Lauren this season, but with an edge. This collection, a real departure, proved he has learned how to satisfy his stylish, clubby clientele while pushing the boundaries a bit, too, making his clothes more modern and unpredictable. Even his signature gray men's-wear suit or double-breasted blazer got reinvented—cut entirely on the bias so they drape alluringly against the body.

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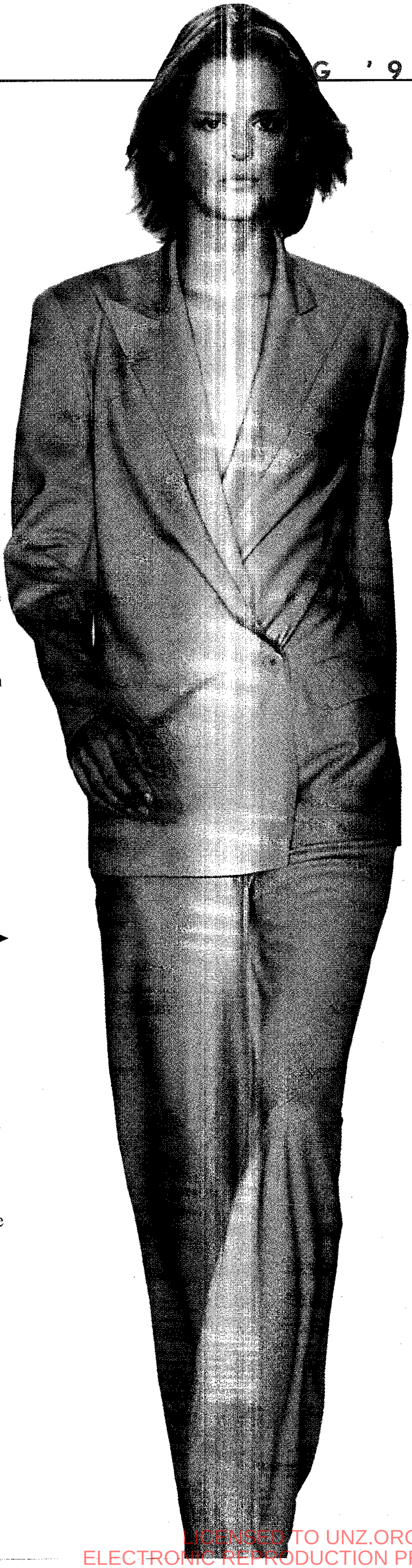
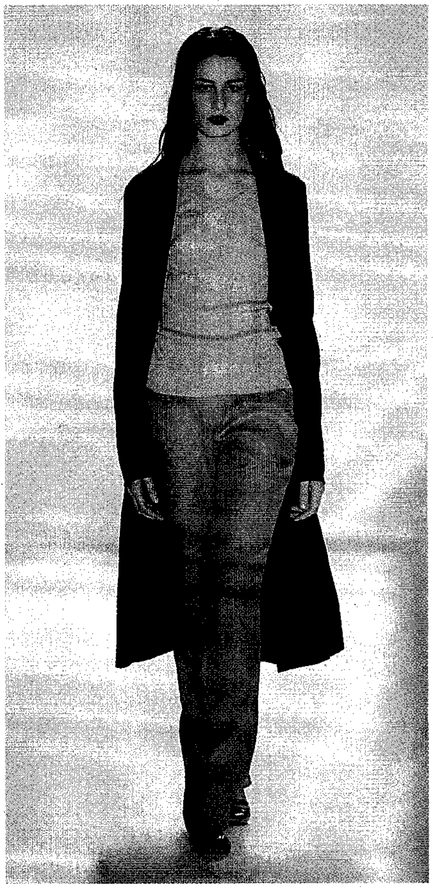
**Fashion Assistant:**
**Janice Laneve**





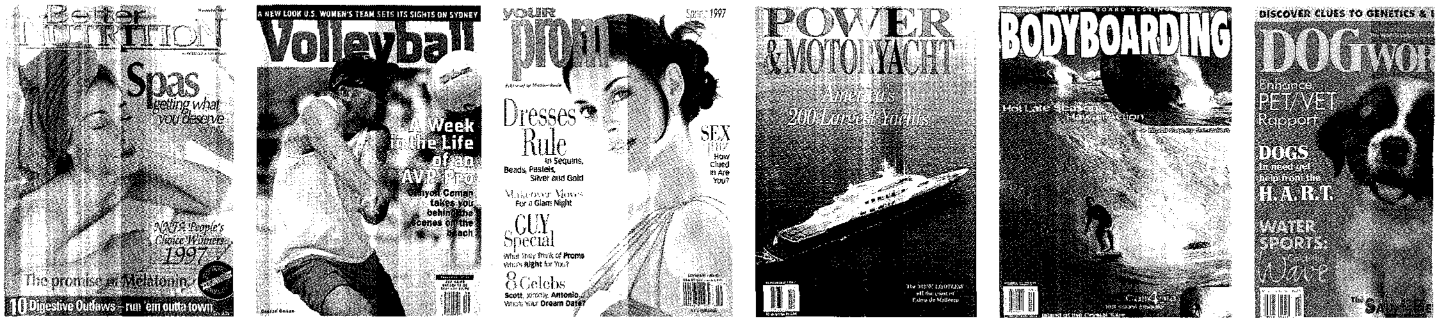
## TSE ▲

The move from luxury knitwear to full-line sportswear continues in Victor Alfaro's second season at TSE, which has stayed true to its strengths: luxury, simplicity, and ease. If you find yourself looking for the world's richest cashmere T-shirt, this is where you'll find it, or the perfect linen drawstring pants, or a tan mini–trench coat that's actually made of bias-cut cashmere and nylon.

## MICHAEL KORS ➤

Last season, his quest to design basic sportswear pieces—each to within an inch of its Platonic ideal—yielded hard-edged rock-and-roll results, including studded black leather and tight micro-miniskirts. This season, though still sexy, the looks are far less aggressive, focused instead on luxurious interpretations of comfortable classics, like the navy crêpe blazer shown with a white taffeta shirt and finest-kidskin "chinos."

Tricky Treats for Halloween Fun!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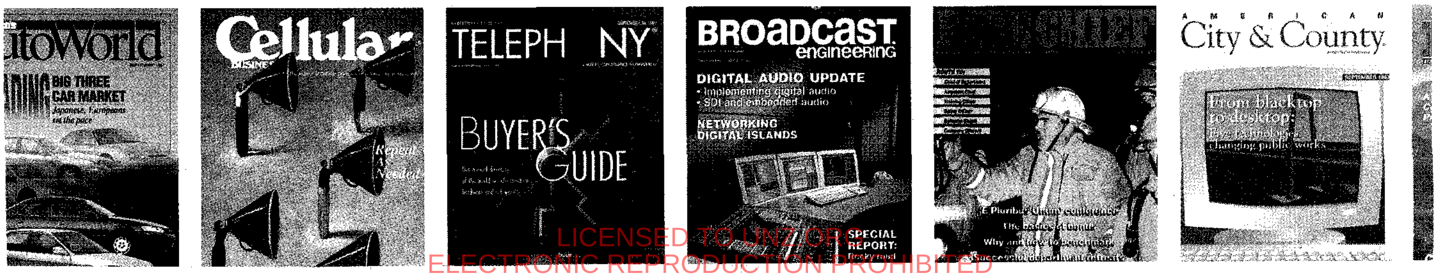
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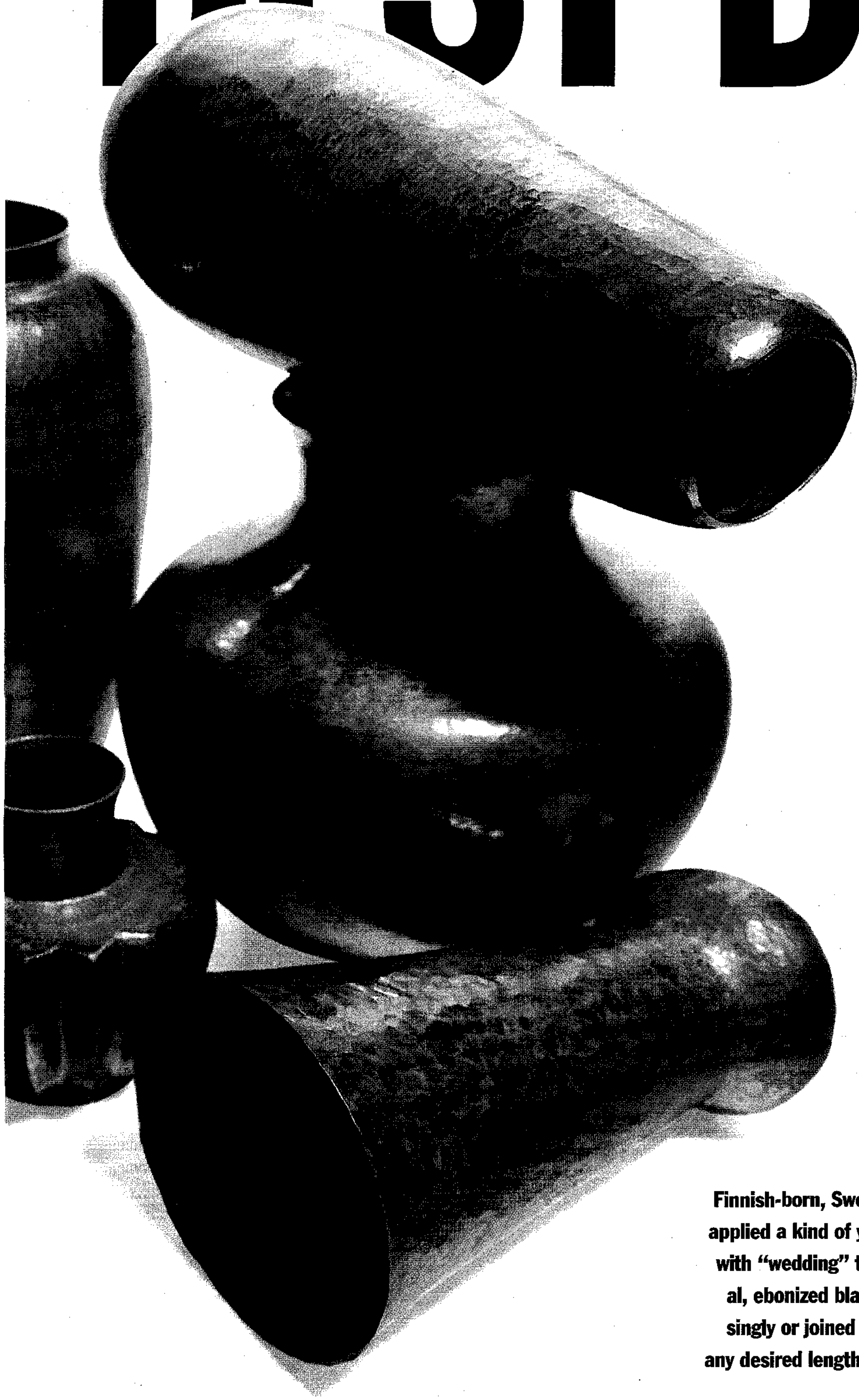
# BEST BETS

### BY CORKY POLLAN



**Hammer-Handed**

Kimo Jung's pint-size West Village shop is rife with hammered-copper vases, bowls, and such. The traditional Arts and Crafts–inspired designs are handmade for him in Mexico, and like the period originals, each is made from a single ingot of copper. Repeated heatings and hammerings produce the raised walls. Jung has tiny bud vases along with jumbo urns; the larger pieces can be converted into handsome lamps (from $29 for a small pitcher to $425 for an urn).

LEO DESIGN/*413 Bleecker Street/929-8466*

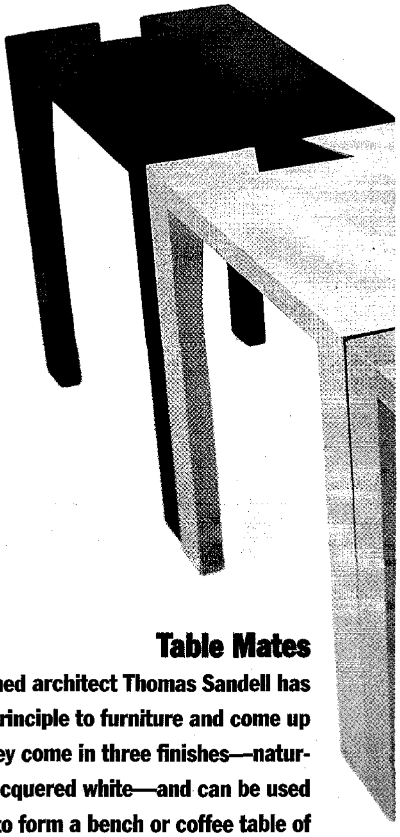
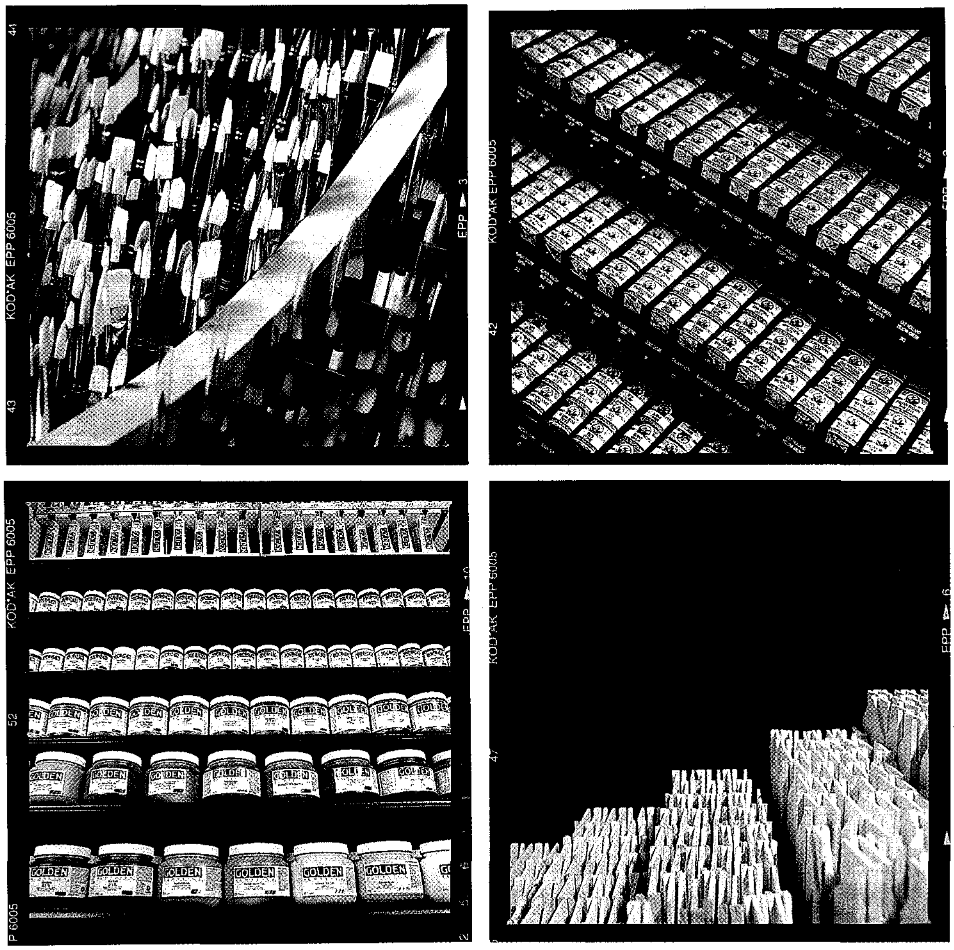


**Table Mates**

**Finnish-born, Swedish-trained architect Thomas Sandell has applied a kind of yin-yang principle to furniture and come up with "wedding" tables. They come in three finishes—natural, ebonized black, and lacquered white—and can be used singly or joined together to form a bench or coffee table of any desired length ($267; 23 inches long by 17 inches high).**

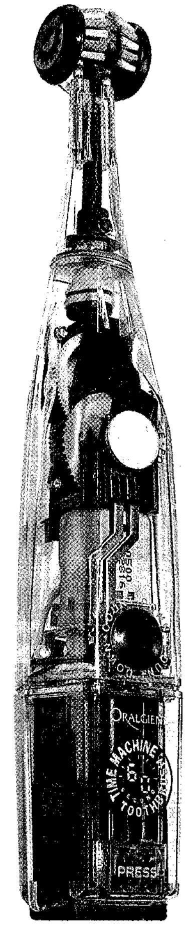
TOTEM/*71 Franklin Street/925-5506*



## The Art Market

**A supermarket of fine arts? A Barnes & Noble of paint? The Art Store is a bit of both, a cavernous depot filled with everything related to the arts. There are a zillion tubes of paint, 3,000 kinds of brushes, 30 different canvas weights and finishes, along with up-to-the-minute computerized search capabilities. Even the lighting is designed to show the true colors of the paints and pigments. It's the latest addition to George Granoff's string of West Coast art-supply stores, and it occupies 20,000 square feet and two floors of the landmark 1880s cast-iron Robbins & Appleton building on Bond Street. All the expected names in oils and acrylics are here, along with such haute and hard-to-find ones as Schmincke, Holbein, Maimeri, Lascaux, and Golden Acrylics (from 49 cents for a colored pencil to $1,400 for a handmade life-size mannequin).**

THE ART STORE/*1–5 Bond Street/*
*533-2444*



## Dental Machinist

The Oralgiene 60-Second Time Machine is far from your ordinary kid's toothbrush. It has neon colors and flashing lights and looks like a spaceship on a launching pad. All youngsters have to do is bite down on the brush and push the "on" button—the 45-degree-angled four-brush contraption automatically takes care of the rest. And the flashing lights are not mere kid-friendly decoration: They flash for 60 seconds, the countdown time for effective brushing. The Time Machine is recommended by various pediatric dental groups, but more important, it was declared awesome by our 6-year-old tester (a *former* reluctant brusher) who refused to give it up ($79.95; with two brush heads, a rechargeable power pack, and a stand; for kids 6 and up).

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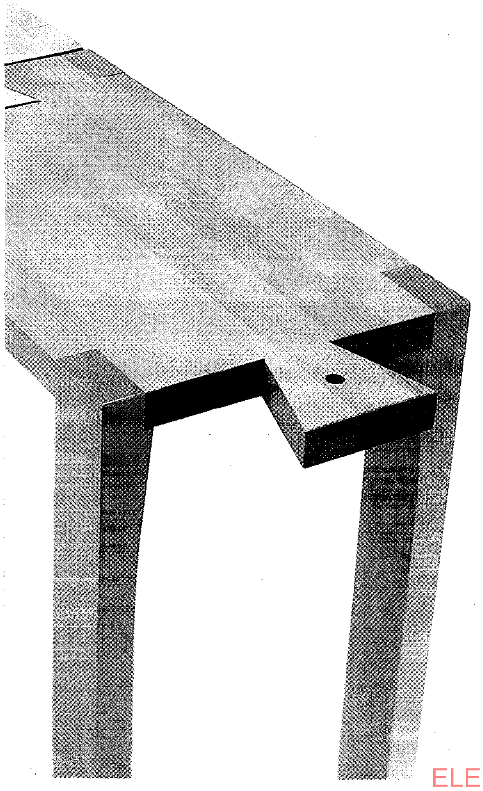

SALES & BARGAINS **ONDINE COHANE**

# Feather Your Nest

**Head on down:** *Bay Linens' duvets, Amy Ferguson's dressy pillows, and Colette Malouf's* **plumed headgear.**

THE CRÈME DE LA CRÈME OF sample sales—Staff USA's—includes items from designers Vivienne Westwood, Costume National, Bella Freud, Gym, and Laura Urbinati, among others. At wholesale prices—meaning that we'll be there in a heartbeat. *Staff USA, 495 Broadway, at Broome St. (925-9700); A.E., M.C., V.; Thurs.–Sat. 11–7; 11/20–11/22.*

## The Rescuers

KENAR, DANA BUCHMAN, CK CALVIN Klein, Timberland, and Polo are among the large group of donors (more than 800 designers) who will have merchandise at the Fashion Rescue Sale, which benefits the UJA Federation, the HIV/AIDS Peer Prevention Program, and SHARE. With clothes for men, women, and children and home furnishings at up to 75 percent off retail, this is a sale to rush to. *Fashion Rescue, New York Coliseum, 59th St. at Columbus Circle; A.E., M.C., V.; Mon.–Wed. 8:30–7:30, Fri. till 3:30, Sun. 10–7:30; 11/23–11/30.*

## Dream Weavers

THERE'S REALLY NOTHING BETTER than a great pair of sheets and a comfy duvet to help you get a good night's sleep. Dianne Morris's Bay Linens is luxury bedding, in the true sense of the word. Included in her sale (in jacquard, chintz, and damask, among other materials): duvets, retail $120–$500, here $50–$200; sheets, retail $56–$130, here $20–$70; reversible throws in wools and velvets, retail $200, here $40–$70. *Bay Linens, 152 Madison Ave., at 32nd St., sixteenth floor (725-2002, ext. 24); A.E.; Wed.–Fri. 10–6; 11/19–11/21.*

**Must-Have** **Knee-high boots, strappy shoes, high heels, flats, or wedges—whatever your fancy, the French designer Stephane Kélian usually serves it up at high-end Parisian prices. But during her sample sale, inventory that was $245–$810 is now $75–$210.** ***Stephane Kélian (925-3640; call for address); cash only; Wed.–Fri. 9–6; 11/19–11/21, by appointment only.***

## Hit the Road

YES, YOU DO HAVE TO GET ON THE L.I.E. for this one, but names like Brunschwig & Fils, Avery Boardman, Donghia, Pratesi Accessories, and Kravet (from dealers who usually camp in the D&D Building) should more than persuade you to make the trip. For example, Smith & Watson mahogany desk, retail $5,200, here $2,700; Rosecore's needlepoint carpet, retail $3,200, here $1,600. *Richard's Traveling Home, Gold Coast Room at C.W. Post campus of Long Island University, Northern Blvd. (Rte. 25A), Brookville (914-381-5108); A.E., M.C., V.; checks; Thurs. 12–8, Fri. 10–8, Sat. till 6, Sun. till 5; 11/20–11/23.*

## Knit Pickings

IN HER COZY SHOWROOM ON 18TH STREET, Denise DaVinci creates beautiful handmade knitwear. Her body-conscious clothes sell at high-end boutiques, but she's having a studio sale: merino-wool sweaters (V-neck, mock-turtleneck, and longer), retail $400–$500, here $130–$185; open-knit crocheted tops and dresses, retail $450–$750, here $210–$360. Orders take four to six weeks. *Denise DaVinci, 216 W. 18th St., Suite 703-B (989-2209); checks accepted; Wed.–Sat. 1:30–7:30; 11/19–11/22.*

## Out of Her Hair

THE UNDISPUTED QUEEN OF HAIR ACcessories, Colette Malouf, is having a sample sale. Among the creations to jazz up any holiday festivity: feather hair sticks, were $40, now $20; tiara hair combs with Austrian glass beading, were $125, now $50; leather head scarves, were $65, now $15–$25. *Colette Malouf, 594 Broadway, between Prince and Houston Sts., Suite 1216 (941-9588); cash only; Wed. 5–7, Thurs. 4–7, Fri. 8–12; 11/19–11/21.*

## Headstong and Fanciful

PRINCESS FOUFOU MILLINERY AND Maria Turgeon handbags are having a joint sample sale. Merchandise includes Princess Foufou's crushers, *faux* furs, suede toppers, and rainhats, retail $55–$200, now $33–$120; Maria Turgeon's leather and fabric handbags, retail $106–$190, here $64–$114. *Princess Foufou Showroom, 141 W. 28th St., Suite 1002 (239-7862); cash only; Thurs.–Fri. 11–7; 11/20–11/21.*

## Printed Matters

G.W. EINSTEIN, THE PRINT GALLERY IN SOHo, is having a sale on signed limited editions. In addition to offering hundreds of prints at $100 or less, Einstein has works by established artists, including: John Cage's *Not Wanting to Say Anything About Marcel,* was $2,000, now $750; Alex Katz's *Alex,* was $1,500, now $500; Philip Pearlstein's *Figure Lying on Rug,*

Photograph by Kenneth Chen.

was $1,500, here $600. *G.W. Einstein Company, Inc., 591 Broadway, between Prince and Houston Sts. (226-1414); A.E., M.C., V.; checks; Fri. 11–8, Sat. till 7; 11/21–11/22.*

## Brick by Brick

THE PROCEEDS FROM THE ANNUAL BRICK Church Fair go to more than eighteen charitable groups—including the Burden Center for Aging and the East Harlem Tutorial Program. The merchandise (all priced below retail) includes retailers' donations of linens, jewelry, candles, and ornaments; prices range roughly from $3 to $60. *Brick Church, 62 E. 92nd St. (289-4400); cash only; Mon. 4–8, Tues. 10–8, Wed. till 4; 11/17–11/19.*

## The Big Chill

JUST WHEN TEMPERATURES ARE DROPPING and fingers are going numb, Portolano comes to the rescue. Basic two-ply knit gloves, retail $60, now $19; leather gloves with cashmere lining, retail $90, here $45; Fendi and Moschino leather gloves, retail $140–$195, here $59–$65. *Portolano, 32 W. 39th St., fifth floor (719-4403); A.E., M.C., V.; Mon.–Fri. 10–6; 11/17–11/21, 12/15–12/19, 1/19–1/23.*

## Can Do

CITY HARVEST AND SELBY FIFTH AVENUE ARE teaming up for Thanksgiving: For each can of food or baby formula you bring into the store, you get five bucks off a pair of shoes or boots (stock includes Mephisto and Hush Puppies, in addition to Selby's private label). You can bring as many cans as you want; if you bring three, you get $5 off three pairs of shoes. Shoes, usually $60–$90, boots, usually $98–$200. *Selby Fifth Avenue, 417 Fifth Ave., at 38th St. (328-1020); 1055 Third Ave., near 62nd St. (308-2127); A.E., M.C., V.; Mon.–Sat. 9–7, Sun. 11–5; 11/16–11/22.*

## Stuffing Yourself

PILLOWS GALORE: IT'S TIME FOR AMY FERguson's sale on these creature comforts in all shapes and sizes, made of Clarence House and Cowton & Tout fabrics, among others. Prices were $85–$285, now $45–$175. *Amy Ferguson, 304 W. 90th St., Apartment 1F (362-3761); A.E.; Thurs.–Fri. 10–8, Sat.–Sun. 9–6; 11/20–11/23.* ▬

**DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.**

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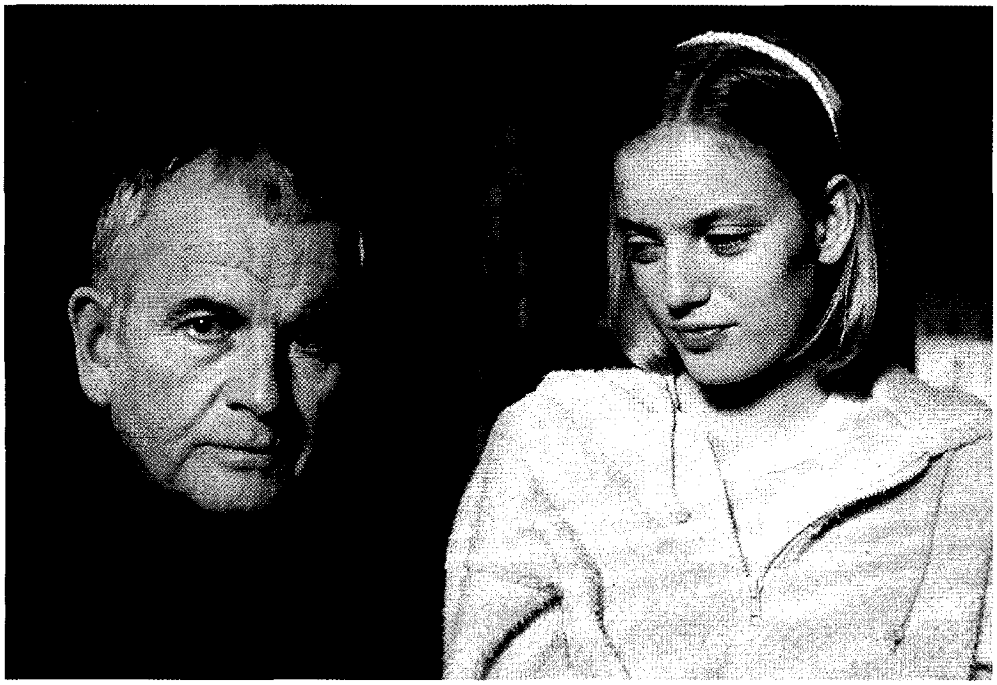
**MOVIES** **DAVID DENBY**

# From Here to Eternity

*In 'The Sweet Hereafter,' Atom Egoyan tells the haunting tale of a devastating tragedy and gives Ian Holm his finest film role.*



**Bus stop: Ian Holm is an investigator, Sarah Polley a survivor, in Egoyan's *Hereafter*.**

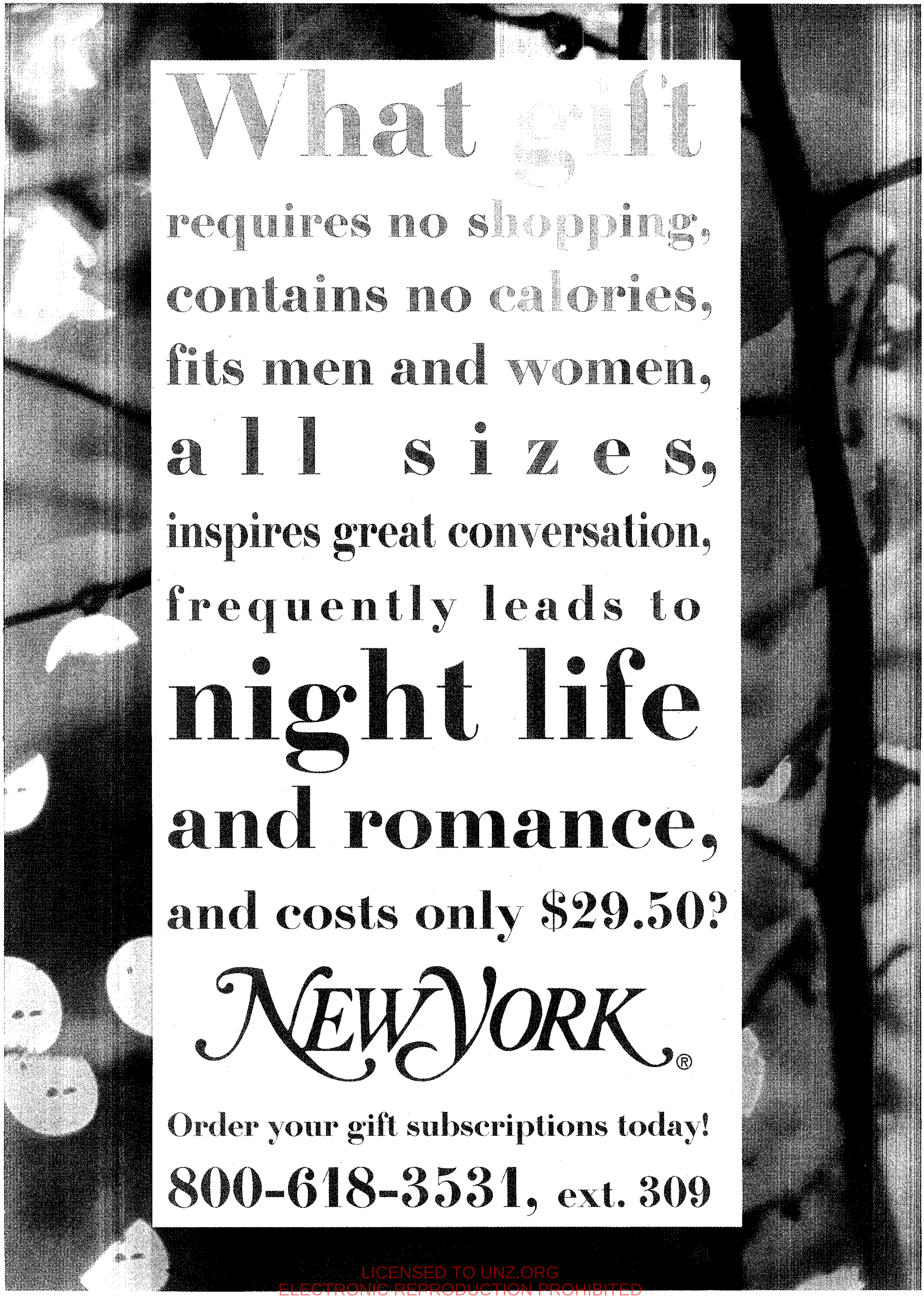
**The Sweet Hereafter** IS A RARITY—A GLUM, rather painful movie that is so beautifully made, so complexly imagined, that one accepts its sadness, at first grudgingly and then willingly, as an artist's necessary voice. The artist in question is the Canadian filmmaker Atom Egoyan (*Exotica*), who has adapted Russell Banks's 1991 novel devoted to the aftermath of a devastating school-bus accident. In form, *The Sweet Hereafter* appears to be a kind of detective story. A big-city lawyer, Mitchell Stephens (Ian Holm), enters a snowy, forlorn town in British Columbia after fourteen children have died, and travels about interviewing the parents and survivors. Stephens is an adroit and intelligent man; he is also a fanatic, desperate to enlist everyone, including the teenage survivor, Nicole (Sarah Polley), in a grievance suit. "There's no such thing as an accident," he says, insisting that culpability lies somewhere—perhaps not in the female bus driver, an utterly responsible person, but in the company that made the bus or the company that built the guard rail running along the icy road where the bus skidded, broke through, and sank in a half-frozen lake. *Someone* must be responsible. As Stephens investigates, we see what led up to the accident—the family life of the town, with its fissures and its secrets, including adultery and a suggestion of incest—and eventually we see the accident itself. The film cuts backward and forward in time, and we expect that Stephens will uncover some amazing circumstance that will explain everything.

But *The Sweet Hereafter* is far less conventional than that. The detective story yields to a moral inquiry about the value of community and the nature of bonds, both corrupt and pure, between parents and children, with Stephens less the hero of the inquiry than its fool. He is, to be sure, a most remarkable fool, a figure of almost Dostoevskian torment. From the first, Egoyan shows us what's driving him. Stephens's own daughter, Zoe, is a drug addict, a lost, lying girl, always in trouble, and she telephones him constantly, drawing on Stephens's love for her even as she betrays that love. Stephens is trapped—caught between adoration and contempt, and left with an unappeasable desire to avenge the destruction of children everywhere. But he wants to avenge what cannot be avenged, what can only be healed.

This is Ian Holm's greatest role in the movies. His Stephens, fully able to take control of shattered people, is himself in a state of barely controlled despair, and Egoyan keeps the camera very tight on Holm, who registers the tiniest shifts in consciousness with movements of his eyes and lips. Holm's performance is economical but dazzlingly expressive—a masterly demonstration of the art of film acting. He has often played hard, bitter men, but here, playing an intelligent man who doesn't know himself, he attains the stature of a tragic villain. Without meaning to, Stephens breaks the grieving town wide open, exposing wounds that are trying to close.

Atom Egoyan has a rapt, mysterious style, a beautiful solemnity, precise and intelligent, that depends for its haunting effect on something withheld—a word unspoken, an emotion deflected or turned inside out. His previous movie, the erotic drama *Exotica*, was finally, for all its skill, too much a puzzle. But *The Sweet Hereafter* works toward a greater and greater radiance. The transitions from one location to another and one time frame to another are managed effortlessly, with trancelike calm and beauty. Egoyan uses the cold winter landscapes for their tranquil menace, but he knows when to play for a larger, more sinister effect. The camera flies over the hills, trailing that school bus as it rides toward disaster. There's no suspense: We know roughly what's going to happen, but we need to see it for ourselves. We need to feel, and understand, the parents' intimacy with horror, and we experience the accident through the eyes of Billy (Bruce Greenwood), who is driving behind the bus and is the father of two of the children. Billy *sees;* he's

Photograph by Johnnie Eisen/Fine Line Features.



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the hero of the movie, an unillusioned man, rejecting avenging lawyers and bad-luck omens in favor of the most bitter reality. Bruce Greenwood, one of several actors in the film with whom Egoyan has worked before, has a gap-toothed smile, a slow, deliberate way of speaking, and a sullen wit. He's an assured male presence who pulls off one of the hardest tasks for an actor—he plays an ordinary man who is also, in his way, a great man. His adulterous scenes with Alberta Watson (the mother in David O. Russell's *Spanking the Monkey*) have an acrid intimacy.

The actors are all excellent in a plain style that avoids irony, pose, perversity. This blunt Canadian virtue is not all that we want from acting, but in this case, a slight blandness is part of the point. The deliberate tone is a product of the cold, the open spaces, the lonely life; it's natural to the small northern town, whereas the edgy fervor of the intrusive lawyer is not. These people, so measured and restrained, know how to pull themselves together.

Nicole, the survivor, reads, in flashback, Robert Browning's version of the "The Pied Piper of Hamelin" to two of the children who later die. The Pied Piper, of course, kills the rats, and when he receives no pay, he takes revenge by leading the town's children away. The poem becomes a kind of narration, a haunting refrain that teasingly promises both annihilation and safety. We wonder: Who in the movie is the piper? Is it the bus driver? The lawyer who wants vengeance? Or is it Nicole, who tells a lie and leads the town to safety? This is a movie about redemption that doesn't feel forced or phony. Even poor Stephens gets his small share of grace. Two years after the inquiry, he's still trying to save his daughter, the daughter he saved from death as an infant many years earlier. By the end of the movie, everything comes together—the answer to the detective inquiry is all that is most difficult to face in life. If there were many movies as reality-bound as this one, I think I would go mad. That this one exists, however, is almost a blessing.

AT THE BEGINNING OF **Bean,** ROWAN ATKINSON, the semi-legendary British comic, rises for the day and shaves his forehead, his nose, and his tongue (mustn't forget *that*). Atkinson has jet-black hair and a Nixonian five-o'clock shadow, and when he cranes his neck, his nostrils flaring, he has the appearance of an aggressively rutting ferret. Atkinson is an all but silent comic. He may emit a variety of subterranean growls and an occasional self-satisfied, sprightly *hmmm!*, but that's about it. Silence, it turns out, is not his poetry, as it was for Chaplin, but his cover: Atkinson is bursting with infantile greed and fatuous self-approval. When he does speak, in a dry, guttural voice, he can barely get the words out. This is a man who gives away as little as possible—a worm inside the bean, a self-protecting man, but, of course, fantastically maladroit, so that even his most careful calculations go astray. The mixture of egotism and ineptitude is what makes Atkinson funny. He's a fussbudget wild man with a repertory of weird, Pinocchio-like facial tics. He startles us with his oddity, his low instincts.

The character of Bean was first developed by Atkinson and writers Richard Curtis and Robin Driscoll for a half-hour show on the BBC, a show that became an enormous success here (on PBS stations) as well as in England. The movie was written by the same pair and directed by Mel Smith, who is English, and I wish I could say I liked it more than I did. Atkinson is a funny man, but despite some bright spots, the picture is mediocre and finally tiresome. Curtis and Driscoll's story is no more than serviceable. Bean is a sleepy, inept guard at the National Gallery in London. When a pretentious California museum buys Whistler's Mother from the gallery, the Brits, eager to get rid of the unspeakable Bean, send him to the Americans as an alleged expert on the painting. Bean—or Dr. Bean, as everyone calls him—never clears up the confusion and of course wreaks havoc on the nervous, hapless Yanks. Women and children may instinctively loathe him, but the ambitious and the phony treat him with elaborate deference, which he systematically abuses.

There are a couple of classic bits, including a sequence in which Bean gets his pants wet in the crotch and, attempting to dry himself, appears to be copulating, in a men's room, with a hot-air blower. But Bean's not saying anything, his temperamental remoteness, is a limitation. What does Bean want? We never know. In between the inspired moments, Atkinson appears to be marking time, and since the picture is poorly acted and badly lit, the time is not well spent. The major trouble, however, is that Bean isn't a rich enough character for a full-length movie. Atkinson has magnificently awful physical equipment, but at the moment, he's a comic without a soul.

**In brief:** IN **The Jackal,** BRUCE WILLIS IS A killer for hire, and Richard Gere an Irish terrorist with a good heart who tries to stop him from shooting someone very, very important. A master of disguises, Willis wears a variety of bizarre outfits and mustaches, and in one sequence, eager to pick up a gay man in a bar, he dons a blondined wig that makes him look rather cute. These sudden shifts in apparel—Willis might be a guest on an old TV variety show—are about the only amusement in a pedestrian thriller that does everything by rote. ■

KLODS-HANS.
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„KLODS-HANS" ER KOMMEN !

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Research

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InkWell, Inc.
Design Production

■ **Clockwise from left: "Klods-Hans," by Paul Fischer at Poster America; 19th century cut and colored crystal and doré bronze boxes at Alexander's Antiques (Manhattan Art & Antiques Center); "Persimmon" oil and silkscreen ink on canvas by Robert Rauschenberg at the Guggenheim Museum; Restoration by Costikyan's handiwork.**

photo: c.y. walker

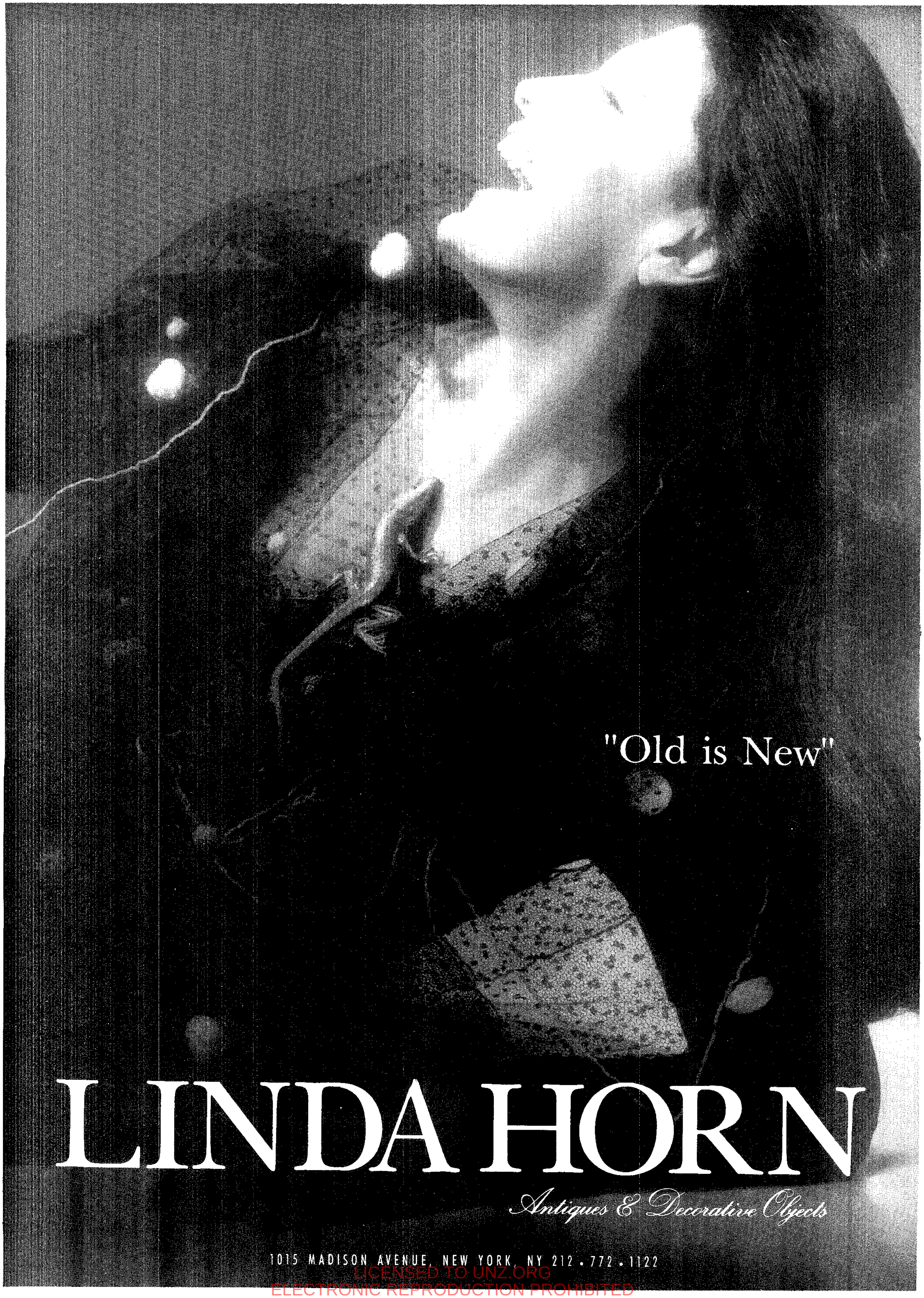
# art&antiques

## A guide to Manhattan's treasure-trove of **antiques** and **collectibles**

To the serious collector, weekend decorator, or even casual observer of the scene, antiquing in New York offers an enticing range of sensations that translates into lark and dilemma, hard bargaining and dalliance. The swirl and the lure—the admiring and acquiring—evolve like a dance on an incredible stage where the props change from moment to moment. To those who indulge, it is at once both a puzzle and a thrill that is inherently and definitely habit-forming.

■ But there's more to it. Aside from the fact that the city is one of the greatest marketplaces in the world—the vast and intriguing realm of what it constitutes—furniture, silver, brass, paintings, carpets, decorative objects, and more—seems to be swept up in a unstoppable state of expansion—as new interpretations of what is valuable swell the already lengthy list.

■ These hotly touted nouvelle things are defined as anything imaginable that is old—today, that's as late as the '40s and '50s—or rare, funky, and unique. Objects catapult into preciousness when they are celebrity-tinged, faddish, or of-the-moment. Consider the frenzy that ignited all-things-Diana. Remember all those inexpensive tin biscuit boxes, tea cups, and spoons graced with her face? Well, the very same items were not only whooshed off the shelves



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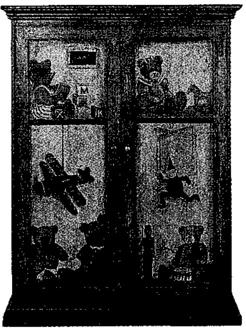


■ **Left to right: A visual feast at Linda Horn Antiques, a spot for elusive treasures; Teddy Bear painted cabinet at Golden Oldies.**

# everyday decorators & designers

moments after her death, they instantly commanded a king's ransom. Then there's the Ralph Lauren phenomenon. Before he redefined chic and recycled piles of old leather suitcases into bedside tables, you could pick up battered valises for a song. And of course, one cannot ignore Martha Stewart's influence on the market. Get the picture?

■ There's more. And it involves the craze interior designers and shelter magazines have created for objects inherent in that cute country-house look. Consequently, things considered decorative are no longer dismissed as mere frivolity. Once-ignored, sometimes mended, and often humble and affordable objects are now among the first to be chosen. "That is so true," says Margaret Caldwell respected private dealer and consultant in 19th century American and European furniture, "designers are such a strong segment of the market because they are constants. The client does up an apartment or second home, and then moves out of the fray. The decorator simply goes on to another job, but stays firmly in place in the market."

■ "That of course is not surprising," says Inga Heckle president of the **New York School of Interior Design**, "our students are given an essential grounding in decorative arts from their first year, and it continues for the rest of their education. Visual acuity and familiarity with decorative arts is absolutely essential to being a designer no matter what one does. It follows that as they become adept at incorporating decorative arts into schemes that range from traditional to modern design, they also become influential in creating a look." Among celeb graduates like Anne Eisenhower and Sylvia Owen, Alexandra Stoddard author of *The Decoration of Houses*, epitomizes the influential decorator. "Living with antiques is the best of all worlds," she says, "and of course those of us who love them, use them liberally in our designs." There is no question that everything is in New York. You simply have put on your most comfortable shoes and do as I do. Go grooving."

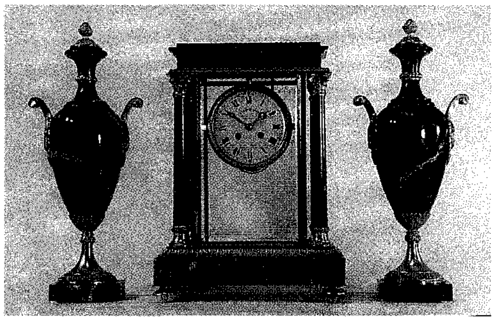
■ Doing that of course, translates into knowing where to begin. As the eternal and subliminal controversy rages over who's who, who's hot, who's in first place and who's not, opinions differ about resources and favorite browsing neighborhoods. But the bottom line is—New York's multifaceted and ever-changing market is limitless. The Big Apple has so many great places to shop, it's merely a matter of working your way through one terrific area at a time.

■ Like London—with its frightfully snobby Mayfair district, there are Upper East Side neighborhoods sliced by smart cross streets where many of the grand-grand resources represent only part of the picture. Within the eclectic confines of Chelsea, SoHo, Lafayette Street, Lexington and Second Avenue, there are concentrated pockets of sources. Scattered elsewhere are individual dealers with generalized stock; shopkeepers with focused collections; and antiques emporiums exploding with inventory from walking sticks to Depression glass, Mission furniture to cigar store Indians, toys to teacups. Then, if you can stand it, this rich framework is even more thickly overlaid with flea markets, antiques fairs, holiday marts and, of course, the auction scene.

■ Of these, **Phillips Auction Galleries** is a 201-year-old full-service firm that boasts showrooms all over the world. Its New York address is a destination for collectors, dealers, and designers. "We sell fine furniture and decorations, 20th century decorative arts, fine and rare wine, Oriental carpets, as well as many specialty categories like golf and sports memorabilia," says press officer Jackie Insel. "But during the holidays, our jewelry sales attract may gift-givers who are looking for rare and wonderful things. The December 4 sale will feature irresistible finds, including dazzling antique and modern jewelry, as well as more than 300 special gentlemen's accessories.

■ The pros at **Tepper Galleries** have been holding auctions since 1937, and co-owner Max Drazen describes the operation as "a no-frills auction gallery." Attend their regularly scheduled semi-monthly estate sales for anything or everything, and keep an eye out for jewelry sales and special auctions. "We don't have a minimum," he says, "so you can buy things here for anywhere from $10 to $475,000."

# vertical bazaars



**■ Clockwise from left: Victoriana and antiques at Mantiques, Ltd. at Manhattan Art & Antiques Center (1); floor upon floor of decorative arts and collectibles at Chelsea Antiques (2-3) and at The Showplace (4).**

If auctions are too nerve-wracking, Manhattan's multi-dealer buildings are to New York what Morocco's below-ground web of souks are to Fez and Marrakesh. Although different from one another, each of these vertical bazaars offers collectors such a voluptuous paradise of choices, they rarely leave empty-handed.

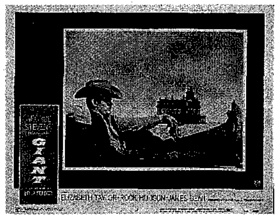
■ Among them, **Chelsea Antiques Building** is an extravagant experience that begins the moment you walk in the door. As one of the city's largest and most varied resources, 100 shops and over 150 consignors swell the narrow but ornate 12-story building on West 25th Street. Work your way down from the 12th floor through the myriad of booths of furniture, tapestries, books, paintings, jewelry, old postcards, black memorabilia, cookie jars, lunch boxes, and you name it. Break for coffee on the 8th Floor's simple Café Mozart.

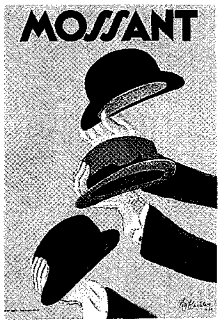
■ A few minutes away, **The Showplace** is a weekend mart of 135 dealers, with a newly opened daily floor of 32 vendors. "We are a special treat for antiques' lovers and weekend shoppers," says Amos Balaish, "because our merchandise is so diverse." It includes furniture, silver, costume jewelry, prints, books, watches, paintings, postcards, textiles, pottery, bronzes, and much more.

■ So much for historic Chelsea. Bustling midtown is graced with **Manhattan Art & Antiques Center**, a mecca of over 100 international antiques shops, which has been thriving since 1975. Studded with world-renowned resources for silver, jewelry, Asian and African art and antiquities, the center features everything from carpets, clocks, boxes, bibelots, bamboo, tapestries, Americana, and more. Not unlike the Singapore scene, this market of three sprawling floors is unbelievably diverse. "There's a collegiality and sense of security here, and we don't incur the high cost of an individual shop that has to be passed on to the customer," says Laura Fisher of Laura Fisher Antique Quilts and Americana. "It's good for the dealers and the shoppers." Steve Roedler, Director of the Center, says "With prices ranging from $10 to $300,000, it is also a major source for interior designers and their clients, as well as an increasing number of people looking for value-appreciation investments that are a hedge against inflation."

■ Not far, off Third Avenue, **56th Street Art & Antiques Center** is a stylish structure housing 22 lovely shops. "At first glance this building looks so swank many people think they can't touch what's inside," says associate Linda Nappi, "but in truth our things represent such a broad range of prices, there are many affordable things." Within this refined and unhurried atmosphere, shopkeepers pop out to say "hi!" then cheerfully pass you on to one of their colleagues if they don't have what you want. Browse the textiles, carpets, furniture, fine jewelry, and sophisticated objets d'art, marvelous American paintings, and European porcelains. Then contemplate your choices over delectable light fare in the European and Mediterranean Café Babou

# poster mania





**■ Left to right: Cinema poster at Motion Picture Arts Gallery; "Mossant" by Cappiello at La Belle Epoque.**

"Everybody collects posters," proclaims D. J. Dougherty, of **Park South Gallery** at Carnegie Hall. "The images we carry are very focused, and the key word for our stock is quality. Our selections are decorative and advertise everything from cognac cars, bicycles, and entertainers, but not movies or wars." Though serious collectors can spend hefty amounts, he says, "We have piles—literally piles—of posters for those on budgets, like college students or restaurants that need to decorate inexpensively."

■ **La Belle Epoque Vintage Posters** boasts one of the largest worldwide collections of authentic antique advertising posters from the 1880s-1950s. These and other related advertising items distinguish their renovated and expanded two-floor space. Popular subjects include travel, food, spirits, theater, cinema, and fashion. Classic Art Nouveau and Art Deco masterpieces by Toulouse-Lautrec, Mucha, Cheret, Cappiello, and others, range from small sized to billboards. "They are even more enchanting when you realize they were the result of the Industrial Revolution and a market hungry to purchase the wares they advertised," says Linda Tarasuk, "they document what life was like in those days. Not to mention that they keep going up in value."

■ At **Poster America**, proprietor Louis Bixenman is enthusiastic about his inventory. "Most people think of posters as turn-of-the-century French, but our stock is much more diverse," he says. The gallery burgeons with a variety of original American and European advertising from 1895-1980. Within these groups, is an important collection of Polish circus, theatre, and jazz posters, and a growing inventory of Asian work such, as the famous 1920-1930 Shanghai Song bird posters that promoted cosmetics to cigarettes.

■ **Motion Picture Arts Gallery** has been going gangbusters for 15 years, specializing in original film posters from 1910 to the present. "Our enormous inventory of over 20,000 items—lobbycards to billboards—range in price from $10 to $25,000 for an original *Dracula* poster," says Joe Burtis, "and our buyers are typically serious collectors, movie directors or film students, and decorators who don't care who's in the picture, but who come for a certain color."

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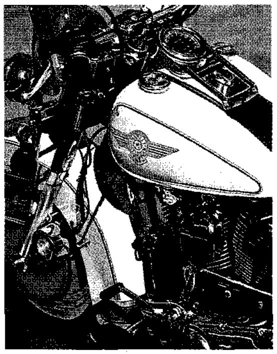
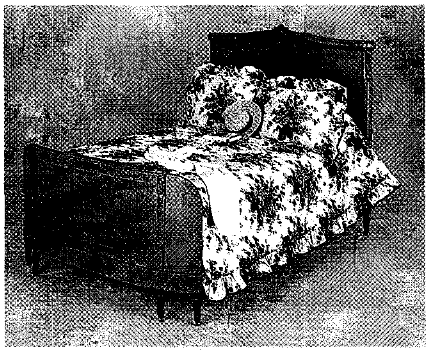
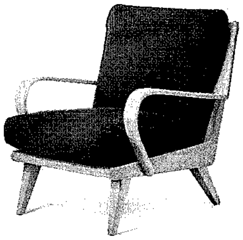




**■ Clockwise from left: Serigraph by Scott Jacobs at Vincent Louis Gallery; country french bed at Golden Oldies; ephemera at Linda Horn Antiques; retro Heywood-Wakefield chair at City Barn Antiques.**

# special places



Don't come to **Golden Oldies** if you're not into Total Overload. The newly expanded 85,000 square foot warehouse (which also serves as a prop house for movie sets) is an experience for anyone furnishing an apartment or second home. The cornucopia of furniture and funky design elements like signage, old toys, and fascinating items that defy description, includes miles of chairs, chests, farm tables, vintage sofas, patio and steel furniture, chandeliers, and lighting devices. They offer a selection of over 400 armoires, and will custom re-fit beds or other pieces, into the right size. If there are as many reproductions as antiques—you'll always be told what you're buying by the knowledgeable staff. "Because we have the greatest stock of unusual and interesting stuff in New York at terrific prices, we are a magnet for designers and international clientele," says John Perls.

■ If you love that streamlined sensuously-curved blonde Heywood-Wakefield furniture and vintage lighting dating from the late 1930s to the mid 1960s, head for one of **City Barn Antiques**' two locations. Their uncommonly rich selection of this distinctive furniture style, as well as sturdy, functional pieces of that general age, is augmented by a vast collection of period lighting that includes Art Deco, '50s star-burst and space-age aluminum fixtures, Machine Age wall sconces, table lamps, and sputnik chandeliers.

■ On a different note, **North Star Galleries** focuses on fine maritime paintings and nautical antiques. Collectors sea things are magnetized to the second-floor showroom for clocks, instruments, sextants and barometers; vintage photos of ocean liners, china, silver, tableware and almost anything that was used on old vessels. At the moment the space is dominated by an impressive 1928 wood model of the frigate USS Constitution, built by Theodore Morales, which was exhibited at the White House during FDR's administration, and an important James Bard oil-on-canvas of the Brother Jonathan, a Gold-Rush sidewheel paddle steamer launched in 1852 for the Vanderbilt Line. "People who love maritime art can find wonderful objects or ephemera here from as little as a couple hundred dollars to over a quarter of a million, "says Gregg Dietrich.

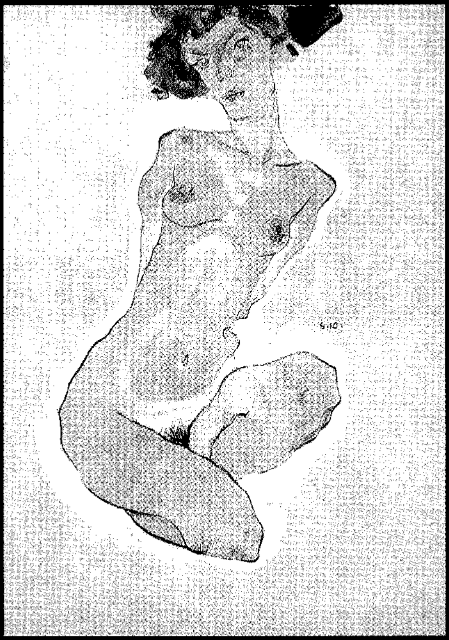
■ If both old and unusual tug at your heartstrings, head for **Argosy Books**, a venerable establishment that isn't just about books. The delightful building—run by the three daughters of founder Louis Cohen, is the kind of place, where tarrying is definitely encouraged. Six floors plus a basement brim with antiquarian books, antique maps, posters, and 19th century prints. They do framing, and oh, the autographed section of letters, books, and anything imaginable—is what Naomi Hample, one of the daughters, calls their "oh-my-God" room because that's what most people say upon entering. Want a gift, for say, an insurance exec? They have a file for this, as well as for hundreds of other professions.

■ At the other end of the spectrum, it's pure glitter at **Stardust Antiques**, where Ken and Esther Gold specialize in antique diamond engagement rings, wedding bands, and estate jewelry. Within the spectacular inventory are vintage pocket watches, watch fobs, cuff links, cameos, and necklaces dating from the 1850s to the Art Deco 1930s. "Although we are known for our wonderful one-of-a-kind wedding and engagement rings that make a romantic event even more special," Ken Gold says, "we also have a large selection of signed costume jewelry by such designers as Trifari, Coro, Haskell, and others, a large inventory of Bakelite jewelry and a lovely collection of antique beaded bags."

■ In a similar vein, **Lorraine Wohl** antique salon is intimate, feminine and exudes the perfect atmosphere for choosing platinum jewelry and Edwardian engagement rings crafted between 1915 and 1930. If neither of Wohl's specialties fit into your must-haves, her extensive collection also includes romantic diamond and bow pins and ladies' platinum and diamond evening watches, as well as a choice selection of early Venetian glass, European pottery, and Czechoslovakian fruit lamps.

■ **Linda Horn Antiques**, on the other hand, is a charming shop on upper Madison Avenue. Famed for its whimsical window displays, it is internationally acclaimed as one of New York's most visually exciting sources for decorative antiques. Here, quality inventory brims with opulent 19th century European treasures: armoires, sideboards, tables, and chests, as well as perfume bottles, and colorful majolica, decorative boxes and unusual candlesticks. Although one never knows what glorious cache awaits, Linda Horn's stock might include disparate but always superlative things—an Italian marble fountain, brass telescope, a terra cotta pug sculpture—or anything that gives a space backbone, flair and meaning.

■ In the West Village, **Vincent Louis Galleries** is a new face on the block. "This is our first Manhattan location," says Director Lisa Johnson, "but we have been in business for years in Houston and California." The gallery currently focuses on nationally-known artists such as Scott Jacobs, J. D. Challenger, Claude Fauchere, G. Harvey, and James Talmadge, but plans to expand with equally fine local players. The initial exhibition hints at this with the inclusion of New Yorkers Bernadette Blaney and Carol Lee Schenker.



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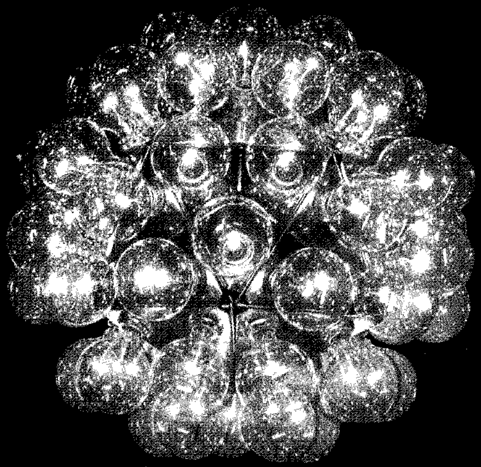

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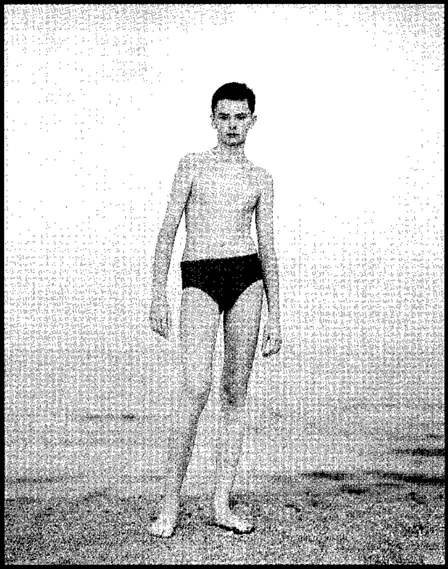

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Egon Schiele:
The Leopold Collection, Vienna
**October 12, 1997–January 4, 1998**
Sponsored by ROBERT LEHMAN FOUNDATION, INC. Additional support provided by Jo Carole and Ronald S. Lauder. The assistance of the Österreichische Nationalbank, the Austrian Mint, and the Austrian Cultural Institute, New York, is gratefully acknowledged. Indemnity granted by the Federal Council on the Arts and the Humanities.
Top left: Egon Schiele. *Kneeling Female Nude*. 1910. Gouache, watercolor, and black crayon on paper. The Leopold Collection, Vienna.

Achille Castiglioni: Design!
**October 16, 1997–January 6, 1998**
Organized by The Museum of Modern Art, New York, in collaboration with Cosmit, Organizing Committee of the Salone del Mobile Italiano in Milan. Made possible by Maureen and Marshall S. Cogan. Additional support provided by Agnes Bourne, Alessi, Cosmit, Editrice Abitare Segesta, Campeggi S.r.l., Flos, and M2L, Inc.
Above: Achille Castiglioni. *Taraxacum 88* hanging lamp. 1988. Aluminum, light bulbs. Manufactured by Flos. Photo courtesy Studio Castiglioni.

New Photography 13
**October 24, 1997–January 13, 1998**
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Left: Rineke Dijkstra. *Odessa, Ukraine, 4 August 1993*. Chromogenic color print. Lent by the artist, courtesy Paul Andriesse Gallery, Amsterdam.

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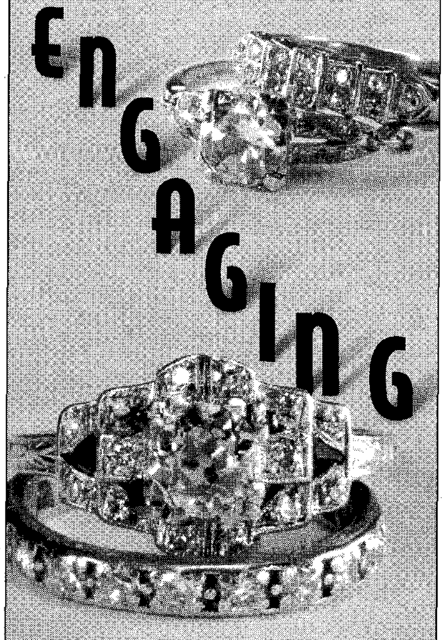

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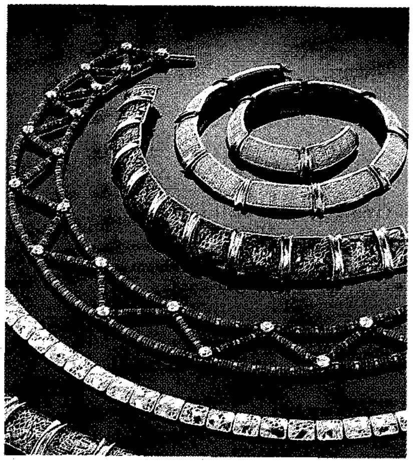


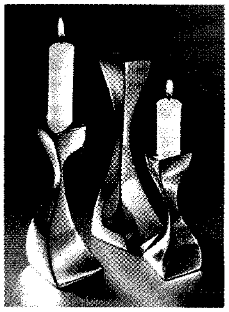
■ **Crafts Park Avenue is the city's largest sale of works by contemporary craftspeople and designers.**

If New York isn't the most alluring backdrop for happenings at this time of year, pray tell what is? Within the virtual plethora of auctions and art shows, seasonal fairs and holiday marts, are those that guarantee to refresh your spirit, accomplish fab shopping, and make the mild turn wild. Mark up your calendar, wear comfortable walking shoes—and get going!

■ Crafts Park Avenue is a three-day event of unparalleled cachet highlighting the work of over 170 of America's most renowned and talented craftspeople. This high-end show—which has been going for the past 13 years—has become a habit for those who adore giving and receiving unique holiday gifts, as well as those who enjoy shmoozing in artisan-gridlock. Bring sizes and lists. Stunning wares run the gamut of fine jewelry and wearables, fiber art, ceramics, leather, wood, glass, and mixed media objects.

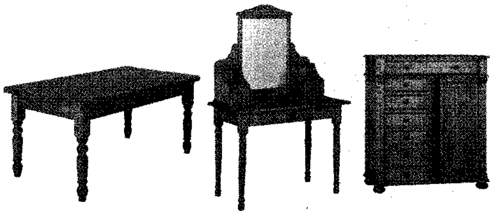
■ Then of course, who doesn't know about The New York Armory Christmas Antiques Show? The five day event scheduled to run from December 10 through the 14th at the 7th Regiment Armory (Park Ave. at 67th Street) is a full-blast blockbuster of 100 dealers showing 17th, 18th and 19th century American, English, French, Continental and Oriental furniture and decorative arts and accessories. In addition, show-goers are treated to an array of designer and estate jewelry, sterling, and Sheffield silver, oriental rugs, rare books, paintings, prints, maps, porcelains, clocks and ancient arts. Call 472-1180 for more information.

■ Over at **The Museum of Modern Art**, you'll find a lot more than the world's foremost collection of contemporary art. MoMA Design Store, across the street from the museum, sells an astonishing array of inspired pieces. Most are as functional as they are eye-catching. The cable turtle, which stows away pesky electronics wire, is a crowd pleaser for both home and office. Candlesticks, vases, ornaments, and calendars make great gifts. Through January 6, the modern design of Italian designer Achille Castiglioni will be on exhibit at the museum.



**■ Modern candlesticks at MoMA Design Store.**

■ When you're sated with shopping, allow lots and lots of time to visit the two **Guggenheim** museums for the mega Rauschenberg Retrospective, which continues until the first week of January. The double venues are presenting the first full career retrospective and most comprehensive exhibition of the artist to be organized in this country since 1976. It's ambitious and important, to say the



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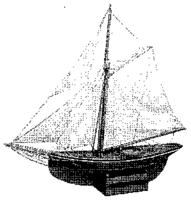

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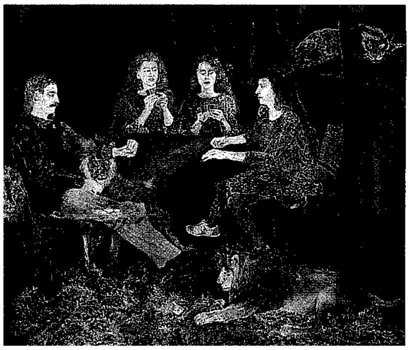

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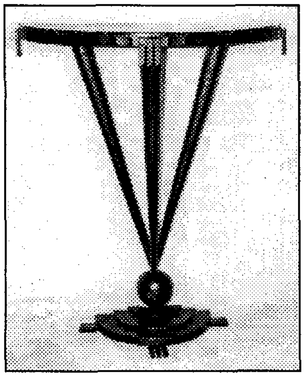

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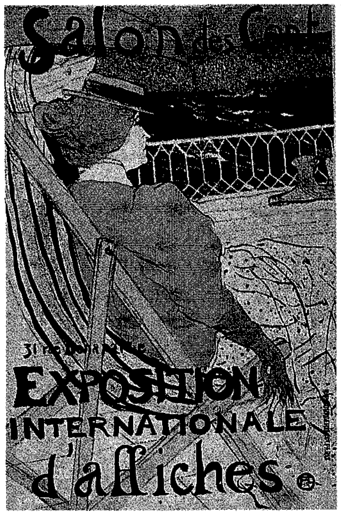

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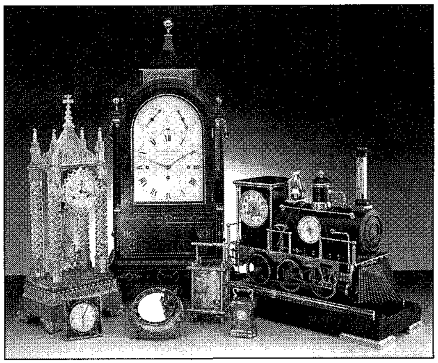

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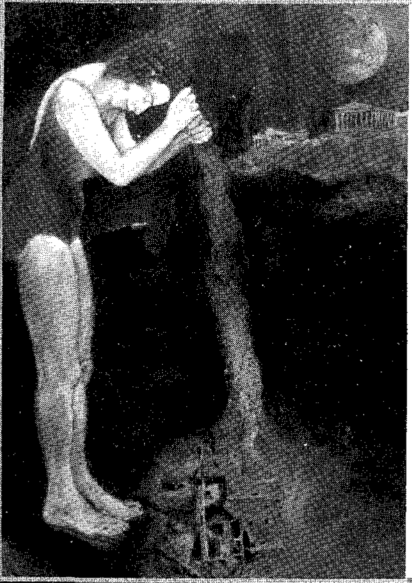

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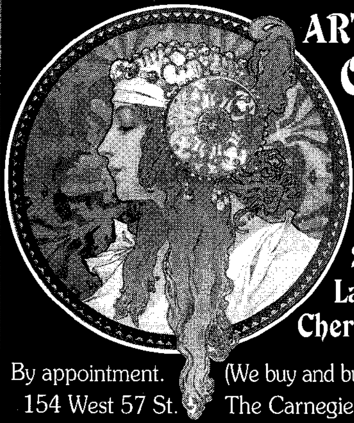

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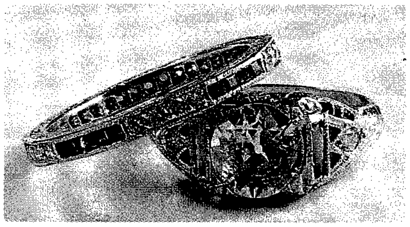

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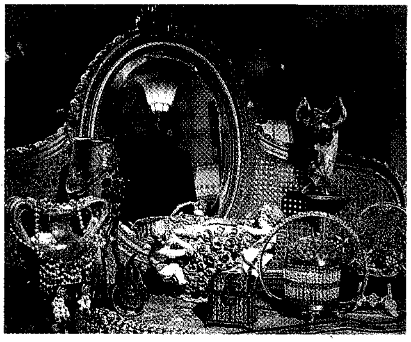

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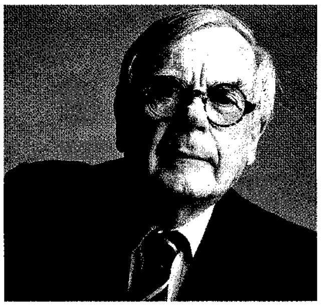
# O.J. on the Brain

*The problem with Dominick Dunne's "fictional memoir" of the Simpson trial that he's too bedazzled by the company he wants to lampoon.*



### Another City, Not My Own

BY DOMINICK DUNNE

*Crown Publishers; 368 pages; $25*

DOMINICK DUNNE, *VANITY FAIR*'S ENVOY EXTRAordinary to the court of Lance Ito, became a familiar media figure during the O. J. Simpson trial. He wrote a monthly "Letter From Los Angeles" for the magazine throughout the trial; he did weekly O.J. wrap-ups on CBS with Dan Rather; and he appeared frequently on *Larry King, Geraldo Rivera,* and *Charles Grodin.* Dunne's stock-in-trade, and his attraction for controversy-hungry editors and television executives, was his rage at the killings and the fact that he didn't even pretend to give Simpson the benefit of the doubt.

Dunne's vision of himself as a crusader for justice stems from the similarities between the Simpson killings and the 1982 death of his own daughter at the hands of a violent boyfriend who got away with serving a mere three and a half years in prison. Since that time, Dunne's literary specialty has been murder in high places, thinly disguised fictional versions of actual society murders in which well-heeled killers obtained, in his words, "all the justice money can buy."

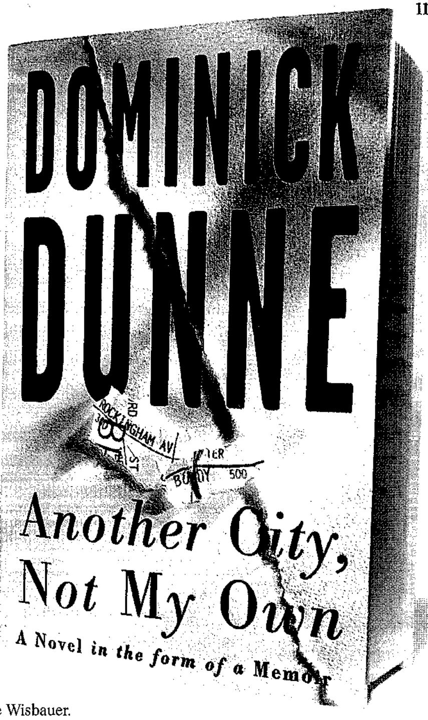
Now Dunne's O.J. novel, *Another City, Not My Own,* has appeared, and it is even more perfunctorily "fictionalized" than its predecessors: Though billed as "A Novel in the Form of a Memoir," it would more accurately be described as a memoir containing a few invented episodes. Dunne himself takes center stage as his alter ego Gus Bailey (who previously appeared in *People Like Us*), but nearly everyone else in the drama is portrayed under his or her own name. And quite a cast list it is, too: Bailey/Dunne is a compulsively sociable diner-out, and throughout the trial he avidly dishes the dirt with Nancy Reagan, Elizabeth Taylor, Cheryl Tiegs, Bernard Lafferty, Margaret Thatcher, Bob Colacello, Queen Noor, Paul Morrissey, and many another piece of international white trash.

"Gus is me. Make no mistake about that," Dunne has stated. Why, then, should Dunne have invented the fiction of Bailey at all? Because during the course of the trial, Dunne found himself the recipient of a lot of juicy off-the-record information. As hearsay, these tidbits could not be published in the monthly *Vanity Fair* column; but related within a "novel" to Gus Bailey, a fictional character, they could. Thus he can legally include unsubstantiated gems like the defense team's planting a Bible in O.J.'s house prior to the jury's tour of it, and replacing a nude shot of Paula Barbieri with a picture of O.J.'s mother in her wheelchair; or O.J. and Nicole's doing regular three-ways with a high-class hooker, an arrangement that was "pleasant and agreeable for everyone"; or Judge Ito's habit of penning frequent fan letters to his fellow celebrities.

Dunne has chosen not to write a straightforward narrative about the murders and the trial—after all, what remains to be said on that subject?—but to present a composite portrait of fin de siècle Los Angeles through the trial and through Gus Bailey's gossipy conversations on the subject: Los Angeles in the Age of O.J., to use a *Vanity Fair* phrase of Dunne's. The author, who aspires to be his generation's Anthony Trollope, modeled *People Like Us* on Trollope's *The Way We Live Now,* a devastating anatomy of the high society of his day; Dunne's reach, however, proved to far exceed his grasp. Now, it seems, he has shifted his sights to Truman Capote: He clearly means *Another City, Not My Own* (which, echoing Capote, he describes as "a nonfiction novel") to be his *In Cold Blood* and his *Answered Prayers* rolled into one.

It hardly needs saying that Dunne is no Capote, just as he is no Trollope. The Los Angeles *Times*'s cruel description of him as "Judith Krantz in pants" comes closer to the mark, although Dunne is lifted above that level by his sense of humor: He can be truly funny on Hollywood manners, as for instance when he describes Kirk Douglas paying his respects to Frank Sinatra "with the appropriate deference of a grand duke greeting an absolute monarch." Nevertheless, as Dunne himself has observed, "the Simpson case is like a great trash novel come to life," and under Dunne's treatment, it remains merely a trash novel rather than the great American tragedy to which he seeks to elevate it.

The O.J. trial was the Dreyfus case of our time. Although *Another City, Not My Own* succeeds in get-



**O.J., the novel: Dunne's sense of humor doesn't save it.**

Photographs: top, Patrick Demarchelier; bottom, Steve Wisbauer.

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ting across the rage and social divisiveness the trial engendered, it is a deeply silly book, chockablock with execrable prose ("L.A.'s always been a complicated place for me to be," says Gus. "Good times. Bad times. The bad times were badder than the good times were good, if you get the drift. These days, I keep my distance from the place"). At the end, it spirals into a high-Baroque fantasy in which Gus is murdered by the crazed Andrew Cunanan. Yet the novel, like the trial it describes, shows America at its very worst, and as a result, it is—again like the trial—mesmerizing almost in spite of itself.

Dunne's weakness is that while his subject is fame and the culture of fame, he has no distance on the subject: He is as beglamoured by the rich and famous, or, as he would probably put it, the elite and powerful, as the callowest teenager. After more than 40 years of intimate acquaintance with the famous, he is still aflutter at the fact that he hobnobs regularly with the likes of Randolph Hearst and Ray Stark. He gloats over his placement between Joan Collins and the Princess Salima Aga Khan at a high-powered dinner; he revels in his clout with maître d's at exclusive restaurants like Le Dome, Spago, and L'Orangerie; his favorite adjective is *famed,* as in "the famed film figure Lew Wasserman" or "Elaine's, the famed restaurant." When, as Gus Bailey, he meets Princess Diana, he is momentarily struck dumb with awe although, he assures us, he is "not unused to being in the presence of august beings."

The fact that Dunne is bedazzled by the smart set blinds him to a certain creepiness in that set's take on the O.J. case. Even though he spent long and weary days in the courtroom, Bailey/Dunne went out every evening, and as the trial progressed he found himself increasingly sought after as a sort of after-dinner floor show: "Gus Bailey has been entertaining us at our table with some stories from the courtroom, and I was wondering, Gus, if you'd care to stand up and share some of them with Betsy's guests, or answer some of their questions?"

It is possible to believe in Simpson's guilt while sympathizing with the people who very much wished for him to be found not guilty; but the tone at all the dinner parties Dunne describes is one of shrill vindictiveness. The picture of all these diamond-studded white folks loudly excoriating Simpson, Cochran, et al., only to fall nervously silent every time some black servant comes in to clear the table, is distinctly unattractive; it gives credence to what has too often been described as "black paranoia," and makes the final verdict more comprehensible than it seems to have been to Dunne. ■

## SHORTS

In **Casanova: The Man Who Really Loved Women** (Farrar Straus Giroux; $24), Lydia Flem successfully analyzes the greatest lover of all time. Flem writes in a wholly omniscient third person, almost more intimate than *I:* It's biography on the couch, a diary of Casanova's analysis sessions, interspersed with quotes from his memoir. For the Casanovitiate, this is like a crib sheet. Read the chapter "Gardens of Love" to discover the distinguishing characteristics of Henriette, of Lucrezia and daughter Leonilda, of "castrato" Teresa. Read "On the World's Stage" for advice on how to become the toast of the town in three days flat. It has been observed that Flem paints Casanova as a feminist, but that's a bit lit-crit for such a pleasurable read. *Casanova* has a languorous feel, as if doctor and patient had finally allowed themselves to recline on one of the Chevalier de Seignalt's bearskins.

A Polaroid found in a parking lot shows a girl, bound, bones straining against her skin. She embodies parental nightmares and pedophiliac fantasy. Does she have to die for our sins? Darcey Steinke's **Jesus Saves** (Atlantic Monthly Press; $22) asks that question pretty explicitly, walking us down the highway medians, behind suburbia's sliding-glass doors, into the interstitial zones of trash and dead animals. The grime coating the Dream is palpable. Her heroine is a minister's daughter incongruously named Ginger, who prays everywhere but at her father's church. She, like everyone else in her nameless town, is praying for the safe return of the girl. The disappeared always become angels. Steinke keeps the suburbia-bashing in check with a healthy dose of viscera. A grandstanding preacher pushes a brand-name God; Sandy Patrick's hallucinations feature characters from Kmart children's sheets. If Jesus were to save the 'burbs, it wouldn't be because we all started eating Kellogg's.

**Close to the Bone: Memoirs of Hurt, Rage and Desire** (Grove Press; $25) presents memoir as anatomy lesson. Asses are beaten, breasts are bared, backs ritually scarred, genitals hidden between the legs and behind showy codpieces. James Wolcott took a massive swipe at this compendium in *Vanity Fair,* and at the genre of self-indulgent self-flagellation it epitomizes, and *Close to the Bone* deserves every unkind word. Lois Gould and Catherine Texier (of whom we expected something racier) present modulated tales of absent fathers and slutty mothers; their stories are dull. Peter Trachtenberg elevates his failure to love into a *film noir,* but "I Kiss Her Goodbye" is merely sad. Eighteen-year-old wunderkind—but of what?—Terminator's "Baby Doll" just turns your stomach. If there were a book that could put an end to the memoir boom, the inescapable juggernaut of Frank McCourt and Mary Karr's seconds, this would be it. Keep your fingers crossed. ALEXANDRA LANGE

THEATER JOHN SIMON

# Can't Stop the Music

*'The Scarlet Pimpernel' is neither melodious nor funny—not a good thing in a musical comedy; 'Jackie' is a satire with no teeth.*

I HAVE SEEN BAD MUSICALS, STUPID MUSICALS, and odious musicals; what I had not seen is a musical that on top of all the above is also totally demented. But that is what **The Scarlet Pimpernel** is. At any given moment, you don't know whether to laugh (at such incompetence), cry (for the future of the musical), or faint dead away (from sheer disbelief). It is a case of, to quote Saroyan, no foundation all the way down the line, an inaptitude that, like some horrible disease, has infected both show and production from top to bottom, or, more accurately, bottom to bottom.

Frank Wildhorn is essentially a pop composer, seated not so much at the piano as at the meat grinder, churning out endless vermiform lengths of elevator, cocktail-lounge, skating-rink, and beauty-pageant music. In them, the same trite phrases are repeated over and over, giving Chinese water torture ferocious competition. His *Jekyll & Hyde* was bad enough, but his latest effort, *The Scarlet Pimpernel,* is a quantum leap into the flaming ninth circle of the orchestra pit. To the inane, flat-footed, blunted-from-overuse lyrics of Nan Knighton, who also wrote the ludicrous book, we get melody that is a rock slide on the path of musical theater.

Scarlet fever: Douglas Sills and Christine Andreas in *The Scarlet Pimpernel.*

Baroness Orczy's underlying novel may well be pure hokum, but at least it is pure; what has been concocted here has no consistency of any kind, except perhaps that of mush. Bits of the Orczy original jostle references to paranoia and Mme. Tussaud; punch-drunk jabs at romance stumble over cobbled-together and abandoned lumps of farce, and the height of wit is Sir Percy's repeated mispronunciation of Chauvelin as "shovel-in." But then, this is a production where even the measly guillotine looks more like an overgrown cigar cutter. Indeed, all of the worthy Andrew Jackness's décor emerges jerry-built, clichéd, or improbable (like an all-purpose open-field backdrop), and the no-less-respectable Jane Greenwood's costumes look uncharacteristically cheap in both materials and taste.

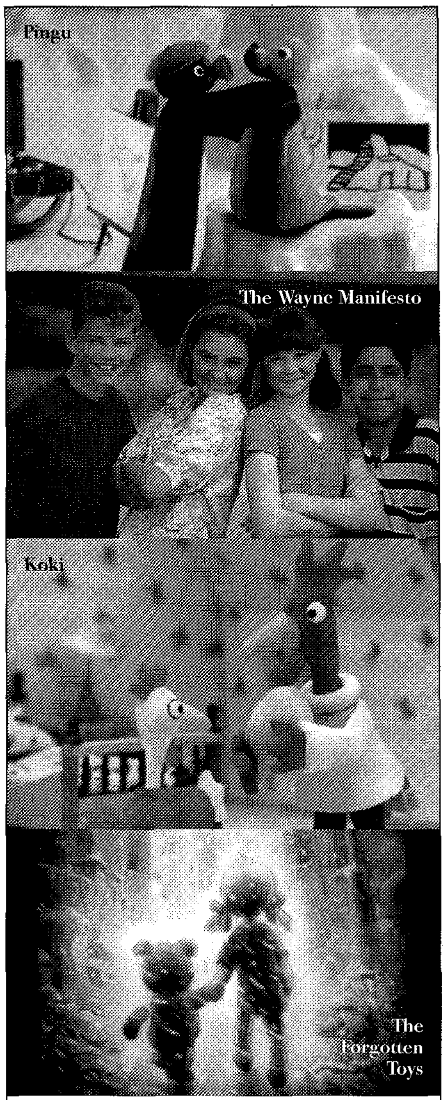
Natasha Katz, the dependable lighting designer, comes up here with a string of luminescent platitudes. The choreography, credited to Adam Pelty, is as minimal in invention as in scope. Rick Sordelet's swordplay should be moldering in Errol Flynn's grave. Worst of all, Peter Hunt strikes me as a wholly played-out director, lacking a single new idea, and making the old ones look more than tired—moribund. He could not even impose a system of pronunciation: Bits of British and soupçons of French accents pop up sporadically, only to retreat hastily into American.

As the Pimpernel, Douglas Sills sings tolerably but seems much more at ease in the effetely foppish scenes than in the heroic or romantic ones. As the fair, beleaguered Marguerite, Christine Andreas—alas, no longer fresh as a daisy—sings decently but does not convey stardom at the Comédie Française or any other special distinction. As the evil Chauvelin, Terrence Mann recycles his Inspector Javert with a few bonus pouts and leers. With his billiard-ball eyes, flaring nostrils, and super-retractable lips extruding acres of teeth, he comes across as an extremely soulful horse. In the nondescript supporting cast, the Armand of Gilles Chiasson impresses with his total lack of charisma, and David Cromwell with the impartiality with which he ruins both Robespierre and the Prince of Wales. As the jailer calling out the names of aristocrats for the scaffold, Don Mayo gives out a French so inscrutable you wonder how anyone made it into the tumbrels.

Frank Wildhorn does, however, know how to market his wares. For *Jekyll,* he made three concept recordings, toured the hinterlands for years, and developed a breed of groupies known as Jekkies, who have seen the show 50 times. He aims at ignorant young audiences for whom musical history starts with *Les Miz* and Peabo Bryson and Céline Dion are the Adam and Eve of song styling. Such fledgling fans spread the virus to older know-nothings, and a hit results. I have no doubt that *Pimpernel,* with two preshow CDs and a giant advance, will generate its own Pimpies, and likewise lumber on unchecked.

THERE IS NO SUCH THING AS "LOVING SATIRE," WHICH **Jackie: An American Life** purports to be. A touch of merry mischief befits the satirist, but Gip Hoppe, the writer-direc-

Photograph by Joan Marcus.



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tor, all but sleeps with the enemy. Even if he loved Jacqueline Kennedy less, what about her life is the stuff of satire?

Moreover, recent dead with powerful surviving kin are risky ground for the satirist. It would take greater guts or even worse taste than Gip Hoppe possesses to turn the Jackie story into anything much more biting than a Horatio Alger tale. And Gip Hoppe thinks, for instance (in the Onassis section), that bracketing "Zeus, Orestes, and Nieman Marcus" is a hoot. The only line out of the Hoppe hopper that isn't a gyp runs, "I think it is unfair for people to be against Jack just because he is a Catholic: He is such a poor Catholic."

Margaret Colin is gifted and charming to a fault and, if anything, flatters Jackie with her personation. Victor Slezak comes up with a good Boston accent for Jack. The six other humans play poor second fiddle to the giant puppets. David Gallo's cartoonish scenery, so hilarious in *Bunny Bunny,* is, the second time around, much less funny funny.

IF YOU SAW THE MOVIE *THE HOUSE OF YES* (another Jackie mess), adapted by Wendy MacLeod from her play, you might wish to skip her latest, **The Water Children,** with its awkwardly Charles Kingsleyish title. But you would be wrong: This is simply the most intelligent and entertaining play of the season so far, and deserves bigger and longer exposure than it can get at the Playwrights Horizons Studio.

**THEATER**

A work tackling the ticklish issue of abortion as viewed by assorted pro-choicers, pro-lifers, and hetero- and homosexuals holds genuine promise along with a plethora of pitfalls. It is to Miss MacLeod's considerable credit that she fulfills most of the former while sidestepping most of the latter. Her seriocomic piece is as gripping as it is amusing and, best of all, abundantly stimulates thought.

Thirty-more-than-something Megan, at age 16, aborted a male child-to-be, and she is now haunted by the amiable youth she might have mothered. An out-of-work actress, she shares platonically a pad with Liz, a lesbian who gallantly suppresses her yen for her roommate. Though a decided pro-choicer, the impecunious Megan agrees to do a highly remunerative TV commercial for a pro-life group headed by Randall, whose redneck roots are belied by a good education and Armani suits. Her hiring proves a bit of a problem for Randall and a dilemma for Megan, pricked by her abortionist conscience and Liz's devastating barbs.

The cast of eight, some playing several parts, is a rich spectrum of voices from liberal to reactionary, and we also get Megan's idiomatic parents, especially her zesty mom (one of the splendid Joyce Reehling's three roles). Megan and Randall fall for each other as the story takes many surprising but plausible turns, supported by first-rate dialogue. (It is a bit shocking, though, to hear, in such a sophisticated piece, *fortuitous* misused for *propitious.*) Even a key scene in Japan that could easily have felt dragged-in emerges apt and challenging.

David Petrarca has staged the play with the precision of a sonnet, and the eight actors are exemplary. Wendy Makkena may be the least bit mannered as Megan, but she portrays, after all, a desperate actress, and brings much resourcefulness and depth to the part. Deirdre Lovejoy is an understated delight as Liz, and Michael Mastro, fresh from being the invisible prompter in *Barrymore,* is gloriously visible in four diverse but equally diverting cameos. There is nothing fortuitous about this rigorously thought-out play; fortunate they who catch it!

RICHARD GREENBERG IS THE KIND OF DRAMAtist not uneager to display his intellectual ballast: In **Three Days of Rain,** we get references to Heidegger, Reinhold Niebuhr, Trimalchio, and the like. He can write polished, almost overliterate, dialogue, as when a character complains about being "the victim of this Shakespearean tirade—or at least Maxwell Anderson." He can also sound humanely droll, as when a seeker for serenity in a cemetery comments, "The dead men said nothing, so like the living."

But Greenberg doesn't know where to stop, and his wit often veers into preciosity. Thus a stammerer declares, "I know all the great stutterers in history—I have their calendar," or a woman tells about an oddball who, in bed with her, instead of making love, "read all the maxims of La Rochefoucauld in 45 minutes." Into nine words, Greenberg tries to cram three jokes: A would-be lover who goes bookish, reads not spicy erotica but moral maxims, and that at preposterous speed—a case of premature education.

Worse is Greenberg's inconsistency in characterization. A young woman who casually utters *quattrocento* and *belletristic* is flummoxed by *flâneur;* a character described by his son as painfully taciturn will not, when we get to meet him, stop talking. Worst of all, the three characters who in the second, chronologically anterior, act portray their own parents remain, for all their philosophizing, agonizing, and epigrammatizing, strained and essentially unappealing.

The acting, directing, and production values cannot be faulted, down to the best torrential rain since *An Inspector Calls,* which may have inspired it. I just hope Candice Cain's costumes are warm enough so that Bradley Whitford, who must get drenched by it, doesn't catch cold. The meaning of this 1995 triangle followed by a related 1960 triangle? I couldn't say, but you might ask the author just in case *he* knows. ■

# Dun For

*'Marco Polo,' Tan Dun's latest, isn't worth the time it would take to decipher; Il Giardino Armonico offers period music with polish.*

Cumbersome beasts that they are, opera companies cannot revamp their images overnight, but the New York City Opera sometimes gives the impression that it has. Only yesterday, it seems, the late Christopher Keene was heroically tackling one intractable project after another, mounting productions of important, rarely performed twentieth-century works that stretched the NYCO's resources to, and often beyond, the limit. The City Opera's current impresario, Paul Kellogg, is also trying to create a sense of adventure, but with more caution and less fiscal risk. Over the past two months, we have seen no fewer than six "new" productions, a varied mix from the Baroque (Handel's *Xerxes*) to the contemporary (Tan Dun's *Marco Polo*), all but one ready-made and (mostly) critically approved products taken over from other companies. The practicality and polished results of Kellogg's game plan justify it, but I'd still hate to see the City Opera lose its own, special creative identity and turn into a classy booking operation.

That said, the fall season's last imported novelty is handsomely mounted but an artistic disappointment: **Marco Polo,** from the 1996 Munich Biennale in its world-premiere production and already recorded by Sony (S2K 62912). For reasons that so far escape me, Tan Dun is a hot property. *Marco Polo* has now been seen on three continents; his 72-minute *Symphony 1997,* also on a Sony disc (SK 63368), created an international stir at last summer's ceremonies reuniting Hong Kong with China; the Kronos Quartet has been touring widely with his *Ghost Opera* for string quartet and pipa, with stones, water, paper, and metal (recorded on Nonesuch 79445-2); and the Metropolitan has just commissioned Tan to write a new opera.

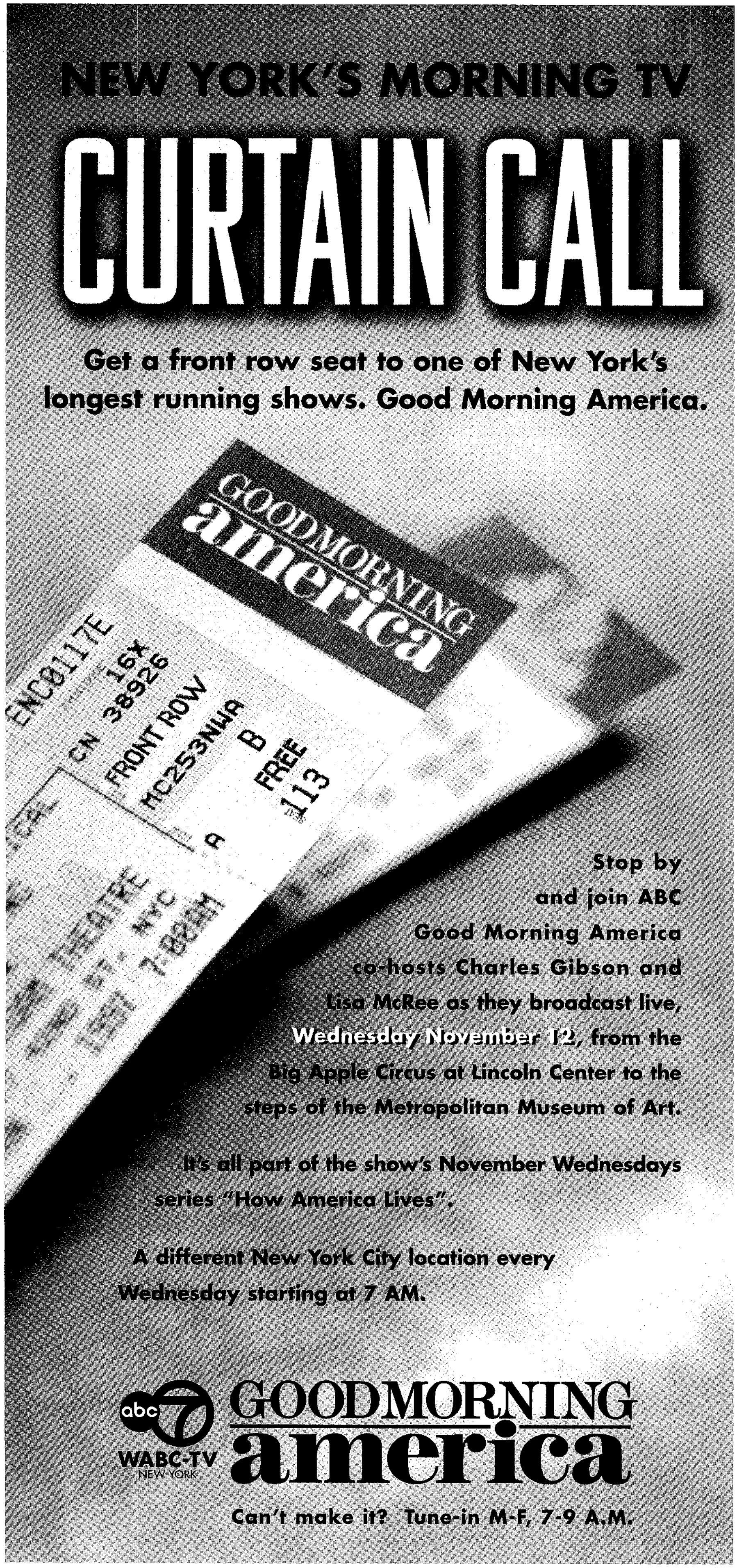
Not to put too fine a point on it, *Marco Polo* strikes me as a pretentious hunk of junk, 80 minutes of slow-motion torture. Paul Griffiths, a New York *Times* music critic, wrote the telegraphic libretto, an abstract "opera within an opera" that purports to explore the meaning of "journey" on various levels. Opera I is a spiritual journey showing the seasonal passage of time through what are enigmatically called "Books of Timespace." Opera II depicts fanciful scenes from Marco Polo's physical journey as he meets Dante, Sheherazada, Shakespeare, and Mahler. While pursuing this dual adventure, our traveler splits into two persons: Marco (his real being) and Polo (his memory). Confused? Not to worry, says Griffiths—we may not understand the opera as we experience it, but later, after we have had time to reflect on these mysterious journeys, enlightenment will set in.

Perhaps, but I plan to forget about the whole thing as soon as possible. Griffiths's libretto may be irritatingly obscure and without literary distinction, but it still leaves a composer of talent and skill room to let his musical imagination run free. Tan's wildly eclectic score intends to embody a "musical journey" of its own by blending a plethora of Eastern and Western styles—if a listener doesn't like what he hears one minute, something entirely different is bound to come along soon. Chinese opera, atonal doodling, Indian raga, avant-garde vocal techniques, Mongolian chanting, soupy Hollywood apotheoses—you name it, Tan does it. Unfortunately, the musical materials are unmemorable and the stop-and-start synthesis never sounds convincing. One is finally left with the sensation of being trapped in some kind of exotic international-airport mall confronted by a dizzy array of tacky souvenirs.

There is little point in naming the performers, since the very nature of the piece discourages individual expression. No one is given anything very interesting to sing, and everyone onstage is a virtual prisoner of the opera. The production team—Martha Clarke (director),

**Slow-mo pomo: Tan Dun's *Marco Polo.***

Photograph by Carol Rosegg.



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Debra Booth (designer), Jane Greenwood (costumes), and Steven Strawbridge (lighting)—follows the composer's wish that everything look simple, but if the requested stage magic refuses to materialize, Tan has only himself and his laconic librettist to blame.

WHY NEW YORK HAS NEVER MANAGED TO nurture a period-instrument group of international standing is a puzzle—the failure of the Classical Band to establish itself a few seasons ago, despite heavy financial and record-company backing, only adds to the mystery. Audience indifference hardly explains it, since attendance soars each time a prestigious ensemble from Europe visits the city. The latest all-star band to pass through town was **Il Giardino Armonico** from Italy—eight musicians from the full complement of twenty—and I caught the last of the group's three concerts, given at the New York Society for Ethical Culture.

The robust musical flowers that bloom in this "harmonic garden" are neither shy nor pale, as anyone who has heard Il Giardino Armonico's many Teldec recordings will know. The most recent release is a two-disc set of Bach's six Brandenburg Concertos (4509-98442-2), which receive the most vigorous, unbuttoned, hands-on treatment since Nikolaus Harnoncourt's Concentus Musicus last roughed up these Baroque perennials for the same label sixteen years ago. The new version, though, comes from Milan rather than from Vienna, and the difference can be heard in the expressive fantasy and sheer theatricality that the Italians bring to this music. Most striking in this respect is the Fifth Concerto—the brilliant harpsichord cadenza in the first movement seems to rise gradually out of the busy string texture to dominate the instrumental drama like some slyly frolicsome figure from a spirited commedia dell'arte drama.

That said, the live performance of the same score was not propelled by comparable energy and nuance—perhaps the musicians, at the end of a monthlong tour that started out in Los Angeles, were a bit road-weary. The Vivaldi half of the program also suggested that the automatic pilot had occasionally been switched on, although I wonder if an audience unfamiliar with the group's recorded performances would have missed the extra adrenaline that drives them. In any case, this was still polished, communicative music-making, most effective in the hypnotic build-up of the nineteen variations on that old Baroque chestnut *La Follia.* And Giovanni Antonini, Il Giardino Armonico's leader, can still generate plenty of visceral excitement by taking a tiny sopranino recorder and playing it with the same heady virtuosity that Horowitz once displayed on a concert-grand piano. ■

DANCE **TOBI TOBIAS**

# Downsized

*American Ballet Theatre gets smaller; meanwhile, it's the subject of a slapdash exhibition of artifacts.*

BEFORE IT GOT INTO THE HABIT OF A SINGLE NEW York season annually at Lincoln Center, concentrating on the sumptuously decorated, tell-a-story, multi-act ballets that appeal to an opera-house audience, **American Ballet Theatre** had a feistier personality. It played smaller theaters (at more reasonable prices), offering programs that juxtaposed different types of one-acters: lyric, dramatic, Romantic, neoclassic, and, yes, comic. This year, after a lugubrious spring run at the Metropolitan Opera House, it added what is to be a regular fall season at the City Center (the people's palace), with mixed-repertory programs of works, many of them golden oldies, commissioned by the company. This is a swell idea, if only because the viewer's experience of the dancing in a house of modest proportions is significantly more intimate and visceral.

To extend ABT's reputation as a sponsor of creativity, the company's artistic director, Kevin McKenzie, ordered up new pieces from Nacho Duato, a Spanish choreographer, and Jean-Christophe Maillot, a French one. Both ventures turned out to be, to put it gently, disposable. Neither, however, was a pig in a poke. A goodly number of works from both Duato and Maillot have been seen in New York; indeed, McKenzie talks in interviews about commissioning pieces from choreographers he wants to cultivate on the company's behalf. The results call his taste and general acumen into question. I suppose he could fall back on the excuse of giving the public what it seems to like—he does, after all, have to sell tickets—but he'd do well to remember that much of the dance world's enduring repertory consists of once-precedent-shattering works the public didn't yet know it needed.

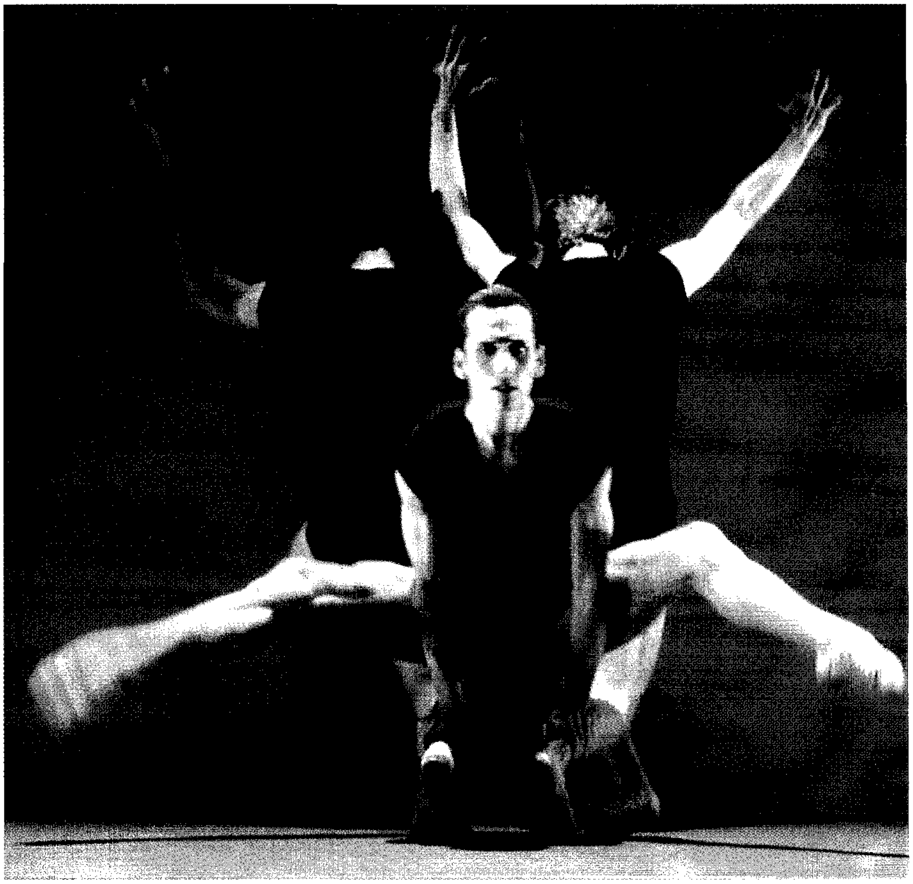
Maillot's *In Volo* (*In Flight*), set to a Schubert string quartet, was the more dreadful of the two items. A duet for Alessandra Ferri and Ethan Stiefel, it capitalizes on their delicate build and finely articulated lyricism by assigning them endless twinings, peculiar curlicued gestures, and impulses to flight that translate as a longing for death. Maillot doesn't deign to clarify the specific nature of the woeful pair's problem; he just delivers a stupefying stream of chichi lamentation.

Duato, using music by Enrique Granados, came up with a male trio called *Remanso* (*Still Water*). It's beset by the jokiness and sentiment of a harlequinade—without the accompaniment of commedia dell'arte charm. Much was made of the contrast in appearance between the extremely pale-complexioned Russian Vladimir Malakhov and the dark-skinned African-American Desmond Richardson—a ploy I find offensive. The muscular panache of both dancers was fully displayed (along with much bare leg), and the high jinks actually made Malakhov come alive, as if finally awakened from his what's-a-Russian-ballet-prince-doing-in-unruly-Gotham stupor. Parrish Maynard, looking inscrutable, completed the ménage à trois.

Balancing the awfulness of the new commissions were golden oldies such as Antony Tudor's 1975 *The Leaves Are Fading*—performed with considerable beauty and intermittent sublimity—and Jerome Robbins's eternally young *Fancy Free*, created in 1944. The casting and coaching for *Fancy* were crackerjack. Each of the five main characters emerged alive and individual, with Angel Corella playing the endearingly brash show-off sailor, Jose Manuel Carreño the tongue-in-cheek sexy one, and John Gardner the tender, soulful one. Sandra Brown added lusciousness to the character of the sassy gal, while Julie Kent abandoned her usual porcelain-princess veneer and turned in an animated, radiant version of the lyrical charmer.

Balanchine's 1947 *Theme*

*(continued on page 96)*



**Deep? Nacho Duato's *Remanso* (*Still Water*).**

Photograph by Paul Kolnik.

TELEVISION JOHN LEONARD

# Free Will

*PBS's 'Liberty!' deftly interweaves the Enlightenment themes of the American Revolution. There's just one pundit too many.*

THEY DRAG IN GEORGE WILL TO SERMONIZE IN THE sixth and final hour of **Liberty! The American Revolution** (Sunday, Monday, and Tuesday, November 23, 24, and 25; 9 to 11 P.M.; Channel 13). We had managed to get along quite nicely without him till then, thank you, in the company of eloquent and sometimes even excitable historians like Pauline Maier, Gordon S. Wood, Jack P. Greene, Carol Berkin, and Richard Norton Smith—not to mention John Keegan for arcane tidbits on military tactics and Jeremy Black to disapprove of upstart colonials. We'd been entertained and educated by Philip Bosco as Ben Franklin, Donna Murphy as Abigail Adams, and Roger Rees as Tom Paine. If we hadn't required George for the Stamp Act, the tea party, Bunker Hill, Brooklyn Heights, Saratoga, Brandywine Creek, or Yorktown, why should we need him for the Constitution and the Bill of Rights? But suddenly he fills the screen: GEORGE WILL, SYNDICATED COLUMNIST.

I'd like to have been a bug in the flowerpot at that meeting. Equal time for Tories? With Will onboard, maybe the right-wing yahoos won't notice that our mini-series is almost as richly inclusive as the National History Standards. At least, when he isn't pouring syrup over baseball, he's quoting the Federalist Papers. Besides, nobody can accuse us of elitism if we include a columnist among all these historians who actually know what they're talking about.

**Flag burning: A scene from public TV's *Liberty! The American Revolution.***

Photograph by Al Levine/KTCA.

So the producers closed their eyes and thought of Congress while Congress happened to be contemplating the budget of the Corporation for Public Broadcasting. But not before *Liberty!* has been wonderful for five hours—shrewd on the class anxieties of rough-and-ready tradesmen in a mercantile New World, and on the inferiority complex of homegrown tobacco-plantation aristocrats so deferentially in thrall to their better-dressed and bluer-blooded London peers. *Liberty!* is curious and informative as well on the "visionary nationalism" of Alexander Hamilton and Noah Webster; crystal-clear about what went wrong for General John Burgoyne's Redcoats and Hessians on their snakebit and porcupine-prickly passage from Montreal to Albany, and about the citizenly differences between motivating an army by flogging or by "exhortation." And the series is attentive not only to the inclination of most Native Americans to side with the British against colonial *Lebensraum* but also to the misplaced faith of African slaves in the promises of Cornwallis, unto their rude abandonment in Chesapeake Bay.

In fact, the vain British hope that employing "savages" as advance scouts and war parties would frighten New England Yankees into submission and that encouraging blacks to rebel against their servitude would likewise traumatize the lily-white South contributes to one of several engrossing thematic motifs in *Liberty!* It was a war of propagandas as well as armies—of Patrick Henry's speeches, Tom Paine's pamphlets, and Benjamin Franklin's wigless, swordless, cunningly homespun "New Man" self-presentation at a foppish Court of Versailles while the French were trying to make up their Cartesian minds whether an American revolution would be good for Louis XVI.

It had, of course, the opposite effect, encouraging Paris radicals to rid themselves of their own king—another motif of the mini-series. The English, French, and Russian revolutions get all the bloody ink, while the American revolution gets a musical, *1776*. Yet ours—an Enlightenment project that was also distinctly Oedipal—has endured a whole lot longer, and without ever substituting a Cromwell, a Napoleon, or a Stalin for the missing or murdered father. That's not bad for the eighteenth century: a war at once picturesque (armadas on the Hudson, Morgan's sharpshooters with their wild-turkey gobble) and terrible (muddy

*[continued on page 111]*

# Yessss!

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THE INSATIABLE CRITIC GAEL GREENE

# It Takes the Village

*Moomba can't help being trendy even as it unleashes haute cuisine on Seventh Avenue South; Destinée uptown has yet to fulfill it.*

NO NEED TO RUSH, I FIGURE. RUMOR HAS IT A bunch of guys from Spy are spinning off a bar-lounge-canteen in the slightly seedy atoll of Seventh Avenue South. Calling it **Moomba,** are they? Ridiculous moniker—but then, Boom and Bop and Drip are already claimed. I suppose they'll be dishing up pan-Asian grazing with Senegalese spicing and Tanzanian accents. Sure to be the flavor of the next eleven and a half minutes.

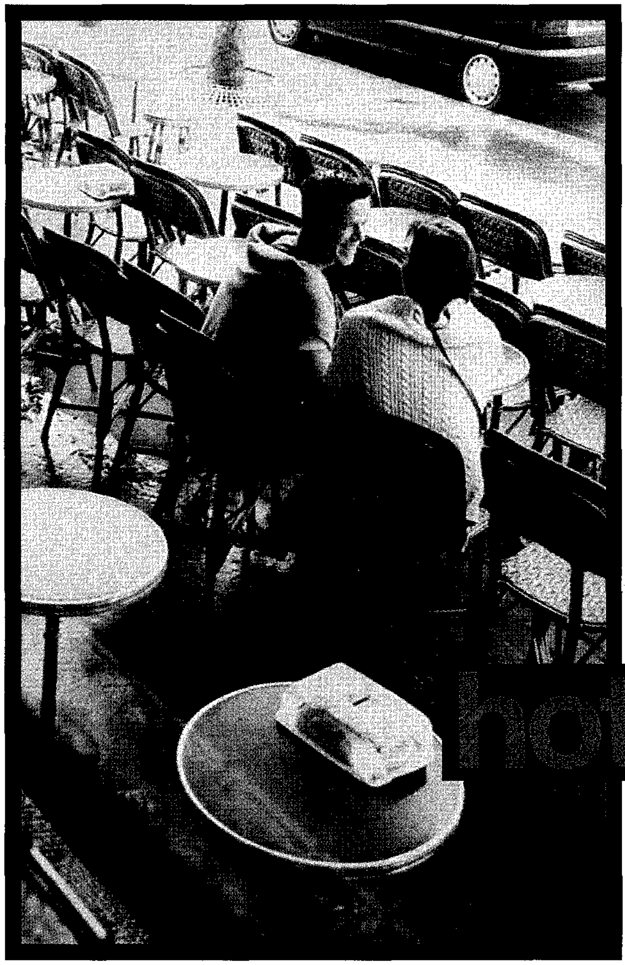
**I'm with the bandwagon: Dig into porcini-dusted scallops and ogle Madonna at Moomba.**

Photograph by Robert Wright.

My trusted nocturnal noodler calls from a preview tasting, clearly a little dewy from the early heat. "Madonna is here," she exults. "And Gwyneth Paltrow just left. It's expensive," she says. "And the food is . . . different." *Of course,* I think—*Congolese chili. Martinis with shredded coconut in pith helmets.* What I could not possibly have guessed is that beyond the frenzy of yuppie pups with tufts of hairy scruff between lip and chin, Wall Street striplings, and mannequins teetering in stilettos, there is a determinedly ambitious chef in the kitchen. When the next doorman-bouncer opens Restaurant 148, Cool Your Jets, or Yo Bimbo on a meatpacking-district side street, the chic-adees may flutter off, but grubby independents like us may stay for dinner.

Come to this narrow, darkened, townhouselike space at the supremely uncool hour of seven, as the reservationist urges, before the traffic jam. Then you can focus totally on the gently tingling wasabi-touched tuna tartare followed by seared foie gras under a pasta coverlet in tangy verjus. Or share a pyramid of eight porcini-dusted diver scallops with squiggles of watercress coulis and tart pomegranate nectar. Marvel at what juicy oomph a foie gras rub delivers to roasted Amish chicken on its nest of mashed potatoes. Our tall string bean of a waiter, earnest and eager—"I'm Ricky"—may not have a clue, but chef Frank Falcinelli, a veteran of Drew Nieporent's restaurant sprawl, spent a crucial formative year in the kitchen of Gascony's Hôtel de France, under the spell of chef André Daguin, before signing on for stints with David Burke and Charles Palmer. He's going for grown-up gold here, no matter how many gaunt Loreleis sweep up the stairs to the shadowy third-floor lounge with only a lettuce leaf or two for sustenance.

Since he's brought a practiced team to cook with him and gets a piece of the profit, the feverish response may not addle his brain. Falcinelli is intent on balancing the bitter green taste of parsley oil against the truffle scent of his porcini fricassee on potato gnocchetti—a triumph of earthiness. He vows that the richly caramelized quail with warm goat-cheese-potato salad and his sensational honey-maple-smoked squab with chanterelles and sweet-potato spaetzle will be as carefully cooked two months from now. One hopes he will find a way to make the potato-and-thyme-wrapped halibut as tasty as its melted napa cabbage in Merlot essence, and that this week's slightly bland lamb shank will be as irresistible as the bean-garlic-smoked-bacon ragout of baby vegetables it sits in. Ground Parmesan is the thickener for his first-rate eggless Caesar with its house-cured anchovies. "What a pain in the ass that is," Falcinelli says, "—curing our own anchovies. But the whole kitchen pitches in, and we do 30 or 40 pounds at a time." At the moment, the Japanese seem to be snapping up the best tuna—his sushi-grade yellowfin is nicely rare but bland. With winter, the water gets colder and the fish will get fattier, he expects. He learned the basics of foie gras and the hunt for great product from Daguin. "He was constantly visiting the great Armagnac-makers, always tasting, always looking for the best," Falcinelli says. The trick with his astonishing chicken is "taking something so blatantly simple and moving it up a notch in sophistication." The abbreviated and savvy wine list does not concern itself with bargains. Apparently these



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**Tobias** *continued from page 91*

*and Variations* fared badly, however. It desperately needs restudying. Everything essential to its Petipa-mode brilliance—technical crispness, rhythmic acuity, command of its astonishing images—has been falling away for years in ABT's rendition. Currently, the dancers—each, it appears, with a personal agenda and little sense of common purpose—seem to be thrashing around, undirected, in some sort of vortex with aristocratic aspirations. The disintegration of *Theme* demonstrates that commissioning a work and having the rare good fortune to come up with a winner are merely the beginning of the successful-repertory story; choreographic treasures require maintenance that is intelligent, empathetic, and eternally vigilant.

TO COMPLEMENT THE ABT SEASON, THE NEW York Public Library for the Performing Arts, at Lincoln Center, has mounted an exhibition called **Risks & Rewards: Commissioned Works of American Ballet Theatre.** Since it's on view through December 27, the dance fan interested in relics has ample opportunity to be dismayed by the lackadaisical work of the custodians. Comprising designs for scenery and costumes, realized (and well-worn) costumes, studio and performance photographs, music scores, souvenir programs, and nuts-and-bolts paperwork, the display seems apathetically random where it should be focused—and shabbily mounted as well. The only clue to a point of view lies in a brochure the visitor might easily overlook as he wanders through an ill-lit maze of artifacts that make no collective impact.

The treatment of some of these items—in particular, the costumes—is shocking. Never mind the wrinkles and unsnapped snaps. Never mind, even, the fact that the mannequins seem to have come from the windows of failed department stores, exhibit body posture inimical to classical dancing, and, though attired for formal ballets, appear as unabashedly barefoot as Isadora Duncan. *Do* mind curatorship that permits the splitting of a costume's seams to insert a metal bar used to stabilize the mannequin; this verges on vandalism.

Of course, even in this feeble assemblage, each viewer will discover a handful of individual items to make his visit worthwhile. My own favorites included the actual-crime-scene photographs of Lizzie Borden's stepmom and -pop victims—Victorian furniture, flowered carpets, flesh and blood—that Agnes de Mille collected when she created *Fall River Legend*, and the photos of commissionees like Tudor, Balanchine, Robbins, and Feld at work. And I'm still susceptible enough to be awed by the costume Nora Kaye (ABT's greatest dramatic ballerina ever) wore in Tudor's *Pillar of Fire;* I expected to find it literally singed by her vehement passion. ■

---

Upper East Side brats and loft-dwellers from parts south can afford $60 to $75 for dinner and $39 for the mellow Saint Francis Merlot worthy of the chef's ambition.

Of course, I never even dreamed of bony hips or needing a Wonderbra. We're dedicated to serious eating, though I like to pretend all these desserts are strictly research. The Chocolate Buzz is a devastating smorgasbord for two containing everything you ever wanted to eat in chocolate, and the Moomba Bar—a darkly rich confection of cocoa pudding, almond-caramel mousse, and chewy crunch—is better than any candy bar you've ever tasted.

Early in the evening, we've been craning our necks and exclaiming about the sconces overhead. From across the room, they look like blown-glass flowers with rude red tongues. Close up, we can see the word CLOROX. "Yes," says partner Jeff Gossett (the sole eminence from Spy), "they're made from plastic jugs, Clorox and Downy." He launches into a litany of recycling scores: the soybean-protein-resin-and-newspaper tabletops, the pesticide-free-hemp wall covering, the salvaged end-grain floorboards, the tire treads that cushion the feet behind the scenes, the sculpture of papier-mâché and metal hangers, the wall hanging of eyeglass lenses linked together, the scrap painters' canvas cut into menu covers. Then, true to his breeding—from MercBar doorman to tummler at the Bowery Bar to partner at Spy—he dashes off to greet the first wave of trendetti.

*Moomba, 133 Seventh Avenue South, near West 10th Street (989-1414). Dinner daily from 6 P.M. to midnight; late-night menu from midnight to 3 A.M. A.E., M.C., V.*

**Destinée** IS ONLY A FEW MILES UP AND across town but a zillion light-years away from Seventh Avenue South. Its undistinctive clotted-cream walls, genteel bursts of flowers, and filtered glow flatter its Park Avenue devotees. Quite possibly, these are the dowager aunts and godparents of the younglings milling about at Moomba. For such urbane and moneyed grown-ups—Muffy with her headband, Isabelle and her devoted fourth husband, prematurely middle-aged 30-year-olds, even some of my fussiest foodie friends—Destinée is a find: walking distance from home and just $42 for the prix fixe dinner. The kid-glove care they get from host Christophe Lhopitault in a room where you can whisper a sweet nothing and know it will be heard lets them overlook the ups and downs of the fussy French froufrou dished up by Alsatian chef-partner Jean-Yves Schillinger from Colmar. Customers who were good sports before the liquor license arrived get an extra dish or two now when they return. For everyone at loyal Pauline Trigère's table tonight, there's an extra vegetable tarte tatin—the best dish of the evening.

I had decided not to write about Destinée. Surrounded by a flock of the seemingly contented on two early gambols, I felt that to grumble about relentlessly fancified entrées' not living up to the flair of the starters might strike too harsh a blow. Then friends took me aside three times in one week to tout Destinée. Perhaps the chef has gotten over his new-boy-in-town skitters, I thought. But a third dinner only confirmed what I already knew. The pleasingly citric touch in the fricassee of calamari on herbed spaghetti and in the salmon tartare with caviar, the lush mussel soup with celery essence—all appetizers—are the cuisinary highs of the evening. But bland tuna encased in sesame rubble with feathery polenta quenelles and listless too-cooked chicken pot-au-feu make a weak second act. And the special that stuffs cèpes between thin discs of calf's liver treated as if it were pastry in a mock napoleon is sheer miscalculation. Perhaps a scotch sour or two, or even a not-quite-icy-enough martini plus a nice avalanche of wine, would numb my critical faculties. Certainly neither a very mundane soufflé nor a licorice parfait with a crunch of meringue does the trick. And I seem to be the only one at my table finding comfort in the chocolate-wrapped Pandora's box of chestnut diversions—purée, candied chunks, and ice cream, too, encircled by a puddle of bitter chocolate. Now the chef, blond, baby-faced, and handsome, works the room in derriere-hugging pants. How humble he is, how charming. Only a curmudgeon would want to dash such naked hope.

> *". . . For urbane and moneyed grown-ups—Muffy with her headband, Isabelle and her devoted fourth husband,* **prematurely middle-aged 30-year-olds,** *even some of my fussiest foodie friends—Destinée is a find. . . ."*

Let the young city slickers whistle round the night. Let the dirty old men and adolescents-at-heart trip behind. For the more secure and sedate, if not the sedated, there's no place like close to home.

*Destinée, 134 East 61st Street (888-1220). Lunch, Monday through Saturday from noon to 2:30 P.M.; dinner, Monday through Friday from 5:30 to 10:30 P.M., Saturday till 11:30 P.M. A.E., D.C., M.C., V.* ■

# cue

*A Weekly Guide to Entertainment and the Arts in New York*

# Weegee City

## ICP mounts a retrospective of New York's most notorious photographer (page 106)

**art** 106 **bars** 126 **concerts** 127 **dance** 127 **kids** 131
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# movies

***Alien* Junkies...Russell Banks...*The Rainmaker***

## New Films

**Anastasia**—The animated adventures of the Romanov princess. Voices by Meg Ryan, John Cusack, and Angela Lansbury. (1 hr. 36 mins.; G) *Ziegfeld.*

**Bean**—See Denby, page 68. (1 hr. 30 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; 72nd St. East; 86th Street; Lincoln Square; Kingsway; Pavilion Theatre; Centre Sunnyside; Movieworld.*

**Beaumarchais: The Scoundrel**—Fabrice Luchini is the womanizing Pierre-Augustin Caron de Beaumarchais, the playwright (*The Barber of Seville*) who also ran arms for the American Revolution. Directed by Edouard Molinaro. (1 hr. 56 mins.; NR) *Lincoln Plaza Cinemas.*

★**Boogie Nights**—The second feature by 26-year-old writer-director Paul Thomas Anderson (*Hard Eight* arrived earlier this year) is a kind of ragamuffin epic about the San Fernando Valley porn industry. Much of the film is funny and touching, and even rather sweet. It's a good but not great movie—a movie conceived realistically, without falsifying glamour, but without great insight or excitement either. The movie stretches from 1977 to 1984—the disco-and-cocaine period of bell-bottom L.A.—and covers the varying fortunes of a small group of porn actors, filmmakers, and hangers-on gathered under the wing of Jack Horner (Burt Reynolds), an avuncular producer who likes to have people hang out at his house. Horner takes one look at Eddie Adams (Mark Wahlberg), a busboy in a Valley club, and decides that Eddie has got the stuff. He picks up Eddie by using one of his minor actresses, Rollergirl (Heather Graham), who strips down to her skates and jumps on Eddie at Horner's house, while Jack, appraising, watches the show. Mark Wahlberg may have something in his pants, but there's no gleam in his eye. What Wahlberg does best is convey Eddie's desperation. His Eddie wants success and money, but he doesn't desire anyone; he wants other people to desire him. In Wahlberg's scenes with Julianne Moore—who plays Amber Waves, a female porn star—Moore does most of the work. Moore, a great actress, has red, red lips and lambent flesh, yet her eyes are anxious; she's a kind of neurotic siren, always available but frantically unhappy. *Boogie Nights* is made up of many vignettes, and while Anderson is a good observer, he hasn't really shaped the screenplay. The vignettes don't comment on one another. The movie has its giddy moments, but in the end it is peculiarly depressing. Anderson reports on the porn industry, but he doesn't satisfy our curiosity about this pleasure-driven but pleasureless, fascinating but wan way of life. (Denby; 10/20/97) (2 hrs. 37 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Orpheum 7; Lincoln Square; Movieworld; The Movies at Bayside.*

### Ground Rules:

**These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.**

**Bugis Street**—A small-town girl comes of age in a notorious Singapore brothel. (1 hr. 40 mins; NR) *Village East.*

**Critical Care**—An engaging morality tale about the current state of the health-care system, played out in a critical-care unit among doctors, nurses, lawyers, and insurance companies. Starring James Spader, Helen Mirren, Kyra Sedgwick, Albert Brooks, and Anne Bancroft. Directed by Sidney Lumet. (1 hr. 49 mins.; R) *59th Street East.*

★**Devil's Advocate**—Al Pacino stars as John Milton, the head of an international law firm in New York. Milton recruits a hotshot lawyer from small-town Florida who has never lost a case—Kevin Lomax (Keanu Reeves), who arrives in the dazzling big city with his beautiful wife, Mary Ann (Charlize Theron), and receives the best of everything. Pacino does the grandstanding; Reeves holds the movie together. Reeves is so serious a young man that he makes succumbing to temptation sexier than a more relaxed actor ever could. The movie conveys the idea that anyone who wants success in New York must be ready to sell his soul. Kevin takes on the case of a big-deal real-estate developer (Craig T. Nelson) who may have killed his wife, but as he becomes absorbed in the case he neglects Mary Ann, who gets set upon by Satan and his minions. Parts of the movie are disturbingly sensual, and the scenes of deluxe New York life, conventional as they are, might easily impress a small-town boy as the height of sophistication. At the end, however, when Pacino takes over and delivers his Devil's sermon at the top of his lungs, and Keanu shouts back at him, we go beyond entertaining gothic kitsch into some never-never land of movie awfulness. Hellfires burn, bodies writhe, and the movie goes up in flames. But *The Devil's Advocate* is fun for a while. (Denby; 10/27/97) (2 hrs. 20 mins.; R) *Village East; 19th Street East; 34th Street Showplace; Astor Plaza; New York Twin; Orpheum 7; 84th Street; Nova; Olympia Theatre; Plaza Twin; Movieworld.*

**Eve's Bayou**—A little girl in Louisiana discovers the mix of fact, fiction, and fantasy in her family's lives. Starring Samuel L. Jackson, Lynn Whitfield, Diahann Carroll, Branford Marsalis, and Kasi Lemmons. (1 hr. 49 mins.; R) *Waverly; 19th Street East; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

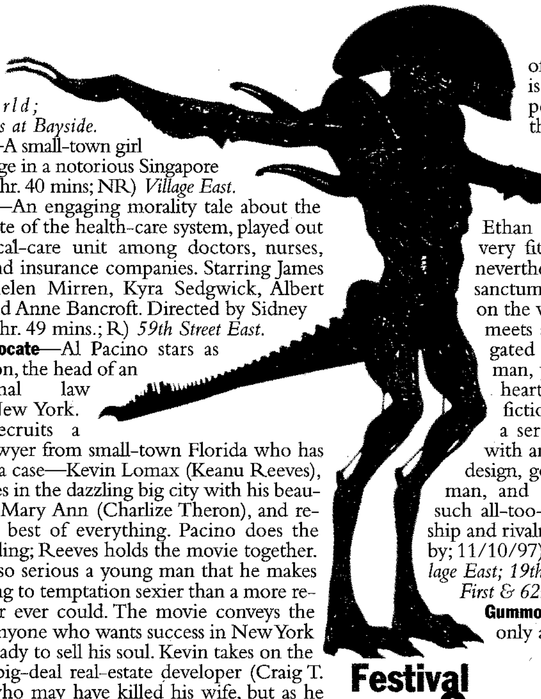
**Fairytale—A True Story**—Peter O'Toole and Harvey Keitel star as Sir Arthur Conan Doyle and Harry Houdini in this story of two young girls who claim they've photographed fairies in England during World War I. (1 hr. 39 mins.; PG) *Guild 50th Street; Sutton; UA East.*

**Fast, Cheap & Out of Control**—The stories of four obsessives—a lion tamer, a topiary gardener, a rat specialist, and a robot designer—are documented by Errol Morris (*The Thin Blue Line*). (1 hr. 22 mins.; PG) *Film Forum.*

**The Full Monty**—Robert Carlyle stars as Gaz, an out-of-work steelworker in Sheffield, England, who rounds up his unemployed friends and persuades them to put together a male strip troupe. Directed by Peter Cattaneo. (1 hr. 30 mins.; R) *Angelika Film Center; Murray Hill Cinemas; Coronet; Lincoln Plaza Cinemas.*

★**Gattaca**—*Gattaca*, the first feature by the writer-director Andrew Niccol, is about a genetic tyranny of the future in which society is rigidly divided into humans perfectly engineered and those known as faith babies—people with the ordinary mix of strengths and physical susceptibilities. Ethan Hawke, clean-shaven and very fit, is one of the latter, who nevertheless penetrates to the inner sanctum of the perfect ones. Always on the verge of being discovered, he meets a kind of mate in the elongated and smirking Uma Thurman, who, like him, has an ailing heart. *Gattaca* is not pop science fiction in the *Star Wars* mold but a serious and intelligent movie, with an inexpensive but handsome design, good music by Michael Nyman, and perceptive observations of such all-too-human elements as friendship and rivalries between brothers. (Denby; 11/10/97) (1 hr. 52 mins.; PG-13) *Village East; 19th Street East; 86th Street East; First & 62nd St. Cinema; Lincoln Square.*

**Gummo**—*Gummo* has no plot and only a few recurring characters. It is hell to sit through; it's boring and redundant, a series of mock outrages, some of which want so badly to be revolting (two kids shooting a catatonic old woman in the foot) that one can only laugh at the thoroughness of the effort. Director Harmony Korine wants to blow up the MTV-advertising world of perfect salesmanship. He wants to cleanse, to burn, to destroy. If only he knew how to do it! There may be some trace here of Diane Arbus's photographs of freaks and giants, but *Gummo* is closer to those "reality TV" programs in which a cop bursts into a trailer and arrests someone while a baby sits bawling on the floor surrounded by junk. With the help of a famous cinematographer (Jean Yves Escoffier) and a few professional actors (Linda Manz and Max Perlich), Korine persuaded a lot of his childhood friends and neighbors to do ridiculous things and to trash themselves. The movie is composed of rough and discontinuous vignettes—dejected little home movies, or fake cinéma-vérité scenes of poverty and squalor. Women with thick calves sit around on porches bad-mouthing their neighbors; girls do odd things to their nipples and slowly lick their



Photograph courtesy of Twentieth Century Fox.

## Festival Space Cram

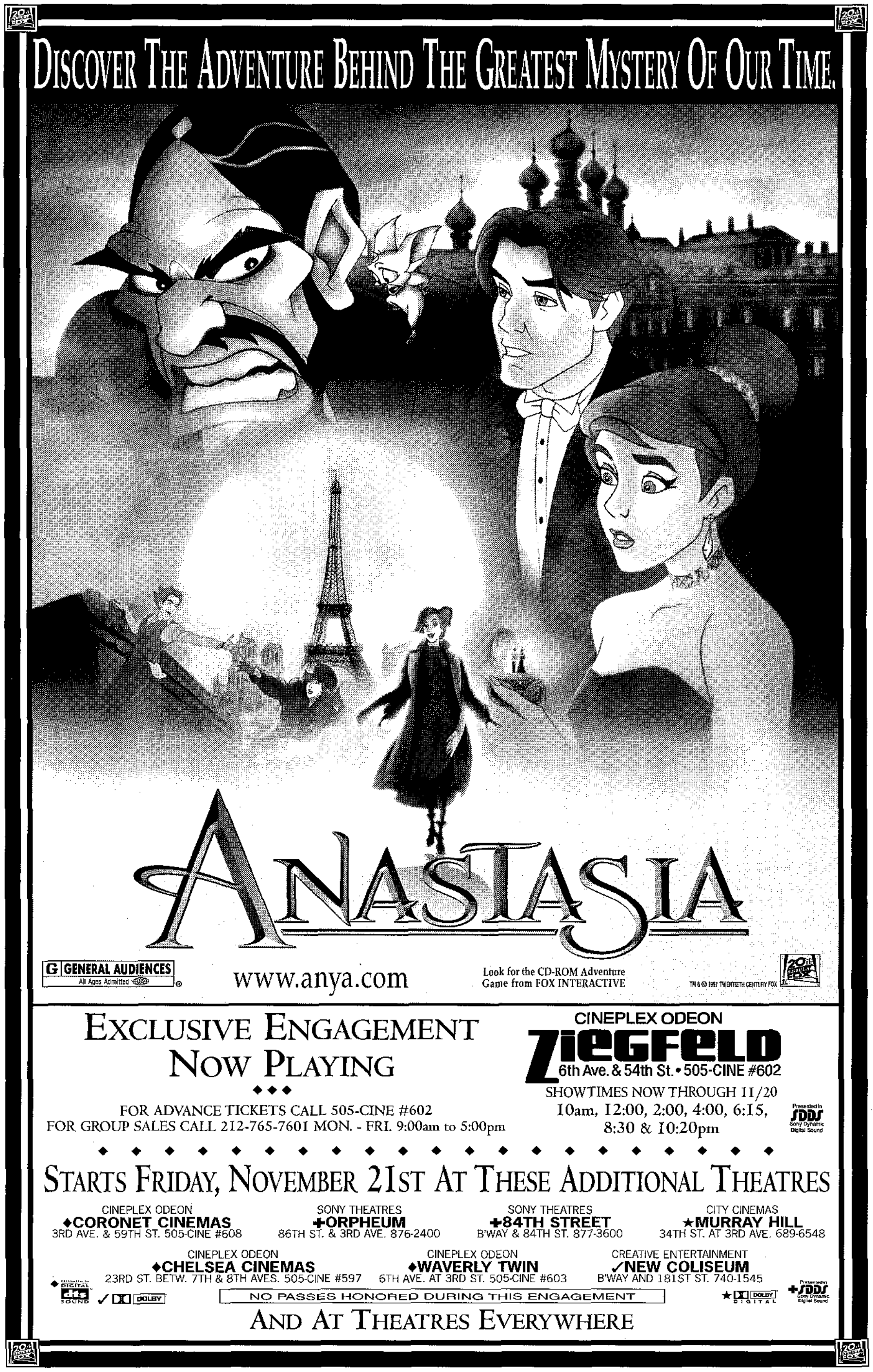
**Before the next Alien installment ('Alien Resurrection,' due out November 26) adds more twists to poor Ripley's never-ending saga, devoted fans can bone up on the storyline so far ('Alien,' 'Aliens,' 'Alien$^3$,') and enjoy a "case study" of the new movie's special effects (above) in the Alien Marathon at the American Museum of the Moving Image, starting November 22. See Museums, Societies, Etc. for more info.**

lips for the camera—the movie has some of the pimply teen carnality of *Kids*. The only semblance of purposeful activity is the efforts of two skanky teens, Tummler (Nick Sutton) and his diminutive sidekick, Solomon (Jacob Reynolds), to kill as many cats as they can. They drown them and shoot them, then sell them to a butcher for money to buy glue to sniff. America, your cats are dying! In this context, the most startling thing in the movie is an interview with an elderly woman who says she had a cat once, and it died, and she misses it—an oddly humane touch. Most of the rest—the fatties, the dwarf, the prostitute sitting in bed and servicing the little teens—is just carnival theater. Harmony Korine is too arrogant to understand that it's much harder to tell a story coherently than it is to string together a series of meaningless "cruel" vignettes. But that's a mistake that can be put down to youth. What can't be forgiven is the habit of aestheticizing the poverty and troubles of helpless people. (Denby; 11/3/97) (1 hr. 35 mins.; R) *Angelika Film Center.*

**Habit**—A grungy guy gets involved with a modern-day Vampira who bites him during their amorous encounters and pulls his already muddled life into a scruffy downward spiral. Written and directed by Larry Fessenden, who also stars. (1 hr. 52 mins.; NR) *Cinema Village.*

**Happy Together**—Cannes winner about two Hong Kong expats working on their relationship while stuck in Buenos Aires. Directed by Wong Kar-Wai. (1 hr. 37 mins.; NR) *Cinema Village 12th St; Quad Cinema.*

★**The House of Yes**—If you believe Wendy MacLeod, her play *The House of Yes*—which has been made into an entertaining little movie—is about "amorality" and "the insularity I see in the upper classes, people who have cut themselves off from the rest of the world and are living by the rules they have invented." MacLeod's solemn explanations have a scolding, moralistic tone. But her play offers something very different from moralism. *The House of Yes* is actually about a witty group of monsters who enjoy playing tricks on one another. In the eighties, young Marty Pascal (Josh Hamilton) returns home to his mother's house in Washington, D.C., with his innocent fiancée (Tori Spelling) in tow. It's a Tennessee Williams house, a big bad house with a Secret. Marty's dad died—was shot, perhaps—the same day that JFK was shot, and Marty's sister, who calls herself Jackie-O (Parker Posey), has become obsessed with both deaths and lives in a mad dream world in which she is Jackie, always Jackie, with a pink dress and a pillbox hat and dark hair in a bouffant turned up at the cheek. Her mother (Genevieve Bujold) makes malicious and ironic jokes, sometimes at her own expense; her younger brother (Freddie Prinze Jr.) is some sort of school dropout who puts the moves on Marty's fiancée as quickly as he can. There's something weird and sexual going on between Marty and Jackie-O, which isn't very hard to figure out, and there's a gun that is part of a repeated ritual and that goes off the way guns in plays are supposed to go off (at the end). The movie is fun precisely because the director, Mark Waters (it's his first film), embraces the gamesmanship, the posing and teasing theatricality. The nifty opening sequence—a home movie of a teenage Jackie-O showing off the mansion, footage that gets intercut with the real Jackie showing off the White House—sets the tone of sinister farce, and the actors are skillful enough to keep the macabre flights aloft. Parker Posey, looking tense as an electric wire in her Jackie rig, narrows her eyes into slits and speaks such lines as "I spend most of my days with my head in the toilet . . . throwing up pills" with as much eccentric force as a young Kate Hepburn. At first glance, Josh Hamilton does indeed look like a conventionally handsome rich boy. But when he and Parker get their brother-sister attraction going, some sort of gleam comes into Hamilton's eyes, and he is lost and naughty at the same time. Director Waters knows what he is doing. He may have adapted a play, but he has a firm grasp of film grammar. The moving camera is impressively dreamlike; the point-of-view shots are used strategically, as they would have been in a forties Hollywood movie. *The House of Yes* is a hot-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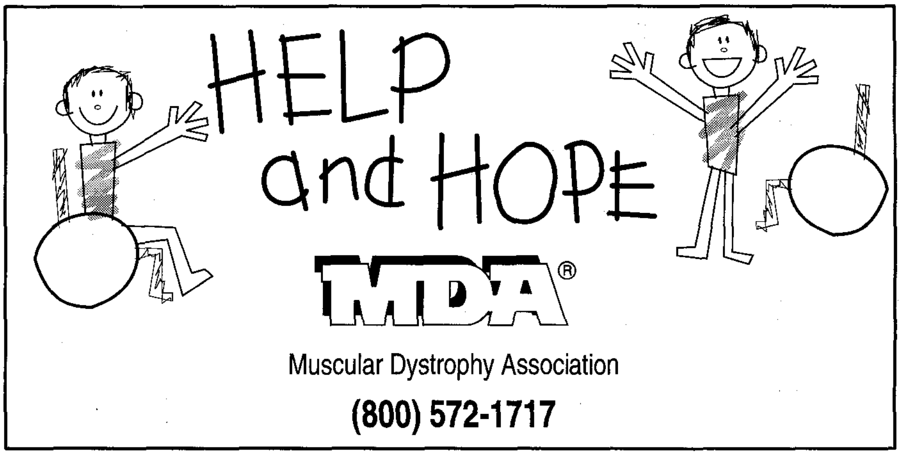
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house plant and only of limited interest, but it's the kind of small demonstration piece that could open up a variety of careers. (Denby; 10/27/97) (1 hr. 27 mins.; R) *Screening Room; 62nd and Broadway.*

**How I Spent My Summer Vacation**—African-American college students grapple with love and relationships as school lets out for summer. By first-time director John Fisher. (1 hr. 15 mins.; NR) *Film Forum.*

**I Know What You Did Last Summer**—The past comes back to torment four teenagers a year after they accidentally kill someone and dispose of the body. Jennifer Love Hewitt stars in this horror film written by *Scream*'s Kevin Williamson. (1 hr. 40 mins.; R) *Village Theatre VII; Chelsea; Criterion Center; Lincoln Square; Brooklyn Heights; Movieworld.*

**The Ice Storm**—In *The Ice Storm*, the normally protected reaches of New Canaan, Connecticut, are violated by a sinister snapping noise—the sound of frozen power lines falling in a shower of sparks. Where are we, at the bottom circle of Dante's Inferno, where tears turn to ice? No, only in the land of rich, suburban Wasps, where everything is a little weird. The movie is set in the early seventies and two families are falling apart. The husband and father (Kevin Kline) in one of these families, the Hoods, is having a tepid affair with Janey Carver, the wife and mother (Sigourney Weaver) in the other. At the same time, Hood's 14-year-old daughter, Wendy (Christina Ricci), who likes to expose herself, is fooling around with Janey's two sons (Elijah Wood and Adam Hann-Byrd). Paul Hood, Ben's 16-year-old son, is the narrator. Paul's bemused face and hapless attempts to bed a prep-school girl are, in the performance by Tobey Maguire, about the movie's liveliest elements. For a while, we hope the film will be funny. The Hoods, the Carvers, and their friends would be swingers if only they knew how. At a wife-swapping party, husbands and wives exchange partners without much excitement, the scene acutely observed and unutterably depressing. *The Ice Storm*, perceptive as it is, feels pained and embarrassed. These people are just pathetic; they behave badly, and they don't even get any fun out of it. The actors are a talented group, but they look haltered. One wants to embrace Kline's Ben Hood, but one loses patience with the character, just as one loses patience with his wife, Elena (a masklike Joan Allen), who knows that Ben is straying and expresses her anger in bouts of shoplifting. Why doesn't any of them do something? Or at least say something? Director Ang Lee's touch is very delicate, and the movie's perfection of bleakness offers a refined pleasure (of a sort). But the material doesn't quite play. If, at one end of the spectrum, *The Ice Storm* is like Mazursky without the laughs, at the other it's like Bergman without the anguished brilliance. (Denby; 10/6/97) (1 hr. 52 mins.; R) *Angelika Film Center; Chelsea; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas; Pavilion Theatre.*

★**In & Out**—In his Oscar acceptance speech, Matt Dillon casually "outs" his high-school English teacher—Mr. Brackett. A bachelor, perhaps 40, Howard Brackett (Kevin Kline) is about to be married to another teacher (Joan Cusack). When the citizens of Greenleaf, Indiana, glued to their sets, hear about his alleged homosexuality, they freeze (literally: no one moves). Brackett denies being gay, but a pack of reporters descends on the sleepy burg, led by a persistent tabloid-TV personality (Tom Selleck) who really is gay. In the idyllic countryside, the two men run into each other, and Selleck grabs Kline and kisses him on the mouth for what seems like an eternity. Bazoingas! The teacher is knocked silly, like Buster Keaton clobbered by a brick. So is he or isn't he? Kevin Kline's lightweight, I-can-do-anything style works for this cipher. Tom Selleck has finally found his way in movies, too. Joan Cusack has one of those abandoned-at-the-altar scenes that could be nothing but a cliché, but she triumphs, too. The laughs arrive in volleys, though many of them are cheaply earned. Still, there's that kiss between Selleck and Kline. People looking for boldness will seize on it. The rest of us will have to live with it in every Oscar-night collage of Hollywood's most romantic moments. (Denby; 9/22/97) (1 hr. 30 mins.; PG-13) *Embassy 2–4; Sutton; Brooklyn Heights.*

**The Jackal**—See Denby, page 68. (1 hr. 23 mins.; R) *Art Greenwich Twin; Chelsea West; Coronet; National Theatre; Orpheum 7; 84th Street; Metro Cinema; New Coliseum; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; The Movies at Bayside.*

**Kiss or Kill**—Two drifting grifters (Frances O'Connor and Matt Day) take to the Australian road and leave a trail of bodies behind them. Directed by Bill Bennett. (1 hr. 26 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

**Kiss the Girls**—It's business as usual in the disgraceful *Kiss the Girls*, the kind of thriller that pretends to sympathize with women who are being mauled and dominated by men but actually exploits the sadism for everything it can get out of it. The movie was the top-grossing picture in the country for two weeks in a row. Is it any wonder that kids like Harmony Korine are running amok? (Denby; 11/2/97) (1 hr. 57 mins.; R) *First & 62nd St. Cinema.*

★**L.A. Confidential**—The best American movie of the year (thus far). Based on James Ellroy's 1990 novel about corruption and honor in the L.A.P.D., it's set in 1953 after the local Mafia boss has gone to prison. All of a sudden, power in the crime world is up for grabs; some of the greedier cops are trying to lay hands on it. A group of people is massacred, and as the apparent solution to the murders unravels, a larger pattern of evil reaches out to cover widely separated elements of Los Angeles society. A crumb-bum named Sid Hudgens (Danny DeVito) is the publisher of a tabloid scandal sheet; he alerts the police to trivial forms of vice and then photographs for his magazine a celebrity cop, Jack Vincennes (Kevin Spacey), making the bust. A bullheaded cop, Bud White (Russell Crowe), is a man of abnormal rage and a tool of the seemingly benevolent but actually vicious chief of detectives, Dudley Smith (James Cromwell). Ed Exley, played by Guy Pearce, is a straight-arrow cop, all ambition and calculation. Exley is the natural enemy of Bud White, but they both slowly change: Russell Crowe comes up from brutalism, and Guy Pearce down from moralism, and they meet in the middle and join forces (to our relief). Kevin Spacey's Jack recovers his soul; so does the Veronica Lake look-alike played by Kim Basinger. Basinger, soft and saddened, is very touching as a guilty hooker, a good-bad girl worthy of the high forties. The movie is filled with wonderful actors—David Strathairn, in a pencil-line mustache; Simon Baker Denny as an eager-to-please young actor-stud. This violent story truly earns its quiet, ambiguous final note of exhausted calm. (Denby; 9/29/97) (2 hrs. 17 mins.; R).

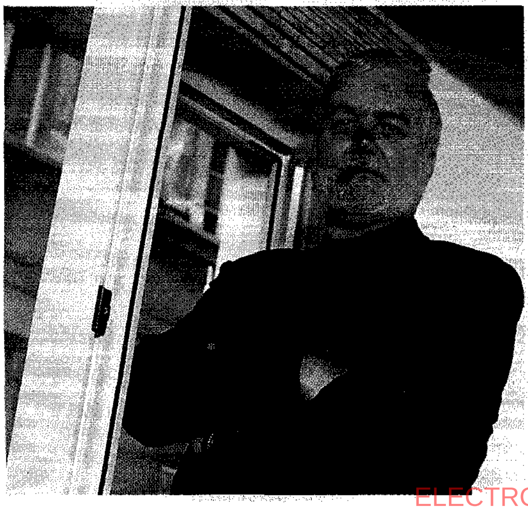
**A Life Less Ordinary**—The very inventively told story of a janitor (Ewan McGregor) who kidnaps the boss's daughter (Cameron Diaz) and falls in love with her. Written by John Hodge; directed by Danny Boyle (both of *Trainspotting* fame). (1 hr. 30 mins.; R) *Angelika Film Center.*

★**Mad City**—Dustin Hoffman is at the top of his game in *Mad City*, Costa Gavras's glum morality tale about the depredations of the media. Hoffman plays Max Brackett, a former big-time TV reporter who has been busted down to a local California station after running afoul of the network's star anchor (Alan Alda). Max is doing a nothing story at a local natural-history museum when a fired employee—Sam Baily (John Travolta), a guard—barges back into the museum to plead for his job with his ex-boss (Blythe Danner). Hoping to be taken seriously, Sam, who isn't too bright, carries a gun, and when the gun goes off by accident, wounding another guard, and Sam locks the door, shutting in some schoolchildren, Max knows that he's right in the middle of a media gold mine—a hostage situation. Grabbing the spotlight, he works the moment for all it's worth. Hoffman plays Max the relentless opportunist very quietly, as a man who knows how to charm, a man who even knows how to listen. Some of Hoffman's best moments come when he's just watching John Travolta, who gives a big, sweaty performance as the unhappy guard. Travolta tries very hard, but he's been caught, I think, in a trap not of his own making. Both Costa Gavras and the screenwriter, Tom Matthews (working from a story he created with Eric Williams), are so determined to make Sam a bumbling innocent—a pure American sap, a victim—that they rob him of will and finally of in-

## Talent

## The Player

**Novelist Russell Banks is moved by language, no matter how vapid. "I was out in Hollywood this summer," he says, "and I was struck by how much it was like academics, where they use the same vocabulary, the same clichés, the same 'hot' phrases." He laughs. "*Synergy* was very big. I thought, Gee, this is just like *postmodern* in the academic world." But with two new movies based on his books ready for release—Atom Egoyan's *The Sweet Hereafter* (see Denby, page 68) and Paul Schrader's *Affliction* (out in early 1998)—Banks finds himself embracing this film world, so much so that he's decided to leave the pretty paths of Princeton, where he's taught creative writing since 1982, for the wheeling and dealing of the motion-picture industry. He's even hired an assistant, to help with "faxing and what-not." Both *The Sweet Hereafter* and *Affliction* have received acclaim on the festival circuit—perhaps because Egoyan and Schrader (who also wrote the screenplays) had Banks participate in all stages of the filmmaking process. "There's no way you can translate or even faithfully adapt a novel to screen," Banks believes, "because it's a totally different rhetoric." But each director, he says, "kept the moral vision of the book. Without that, the films would have been meaningless to me." It's an unlikely reality: an author happy with his screen adaptations. Currently, the newly cinematic Banks is writing and producing film versions of his novels *Continental Drift* and *The Book of Jamaica*. Working with Egoyan and Schrader, it seems, has inspired him. "There's a lot of synergy," he teases.** **PATRICIA FALVO**



Photograph by Sophie Bassouls/Sygma.

## Opening

## Stormy Weather

*In Francis Ford Coppola's take on John Grisham's 'The Rainmaker', a gentlemanly Memphis lawyer (Matt Damon) fights a coldhearted insurance company (and Jon Voight, above) while protecting Claire Danes from her baseball-bat-wielding husband—played, interestingly enough, by a maniacal Andrew Shue. Opens Friday.*

terest. Our curiosity leaves Sam and shifts back to Max, who makes the bitter discovery that television, which he thinks he's master of, has a demonic energy that he can't possibly control. Hoffman, keeping the performance quiet right to the end, very subtly runs through shades of regret, pity, disgust, and self-disgust. *Mad City* is an intelligent and heartfelt attempt to shake us up, but we've been over this ground before—in better movies like *Dog Day Afternoon*, in the many media mea culpas following the death of Princess Diana. What we feel when watching *Mad City* is not so much shock or rage as sorrow. The movie says that television appropriates human tragedy for its own benefit. True enough, though the real problem is that few of us have the strength to turn off the set. (Denby; 11/17/97) (1 hr. 54 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

**The Man Who Knew Too Little**—Bill Murray is an Iowan video-store clerk let loose in London with a ticket to a participatory theatre experience that unwittingly becomes the real thing. With Peter Gallagher and Joanne Whalley (1 hr. 32 mins.; PG) *Village East; 19th Street East; Criterion Center; Gemini; Orpheum 7; Lincoln Square; New Coliseum; Kingsway; Pavilion Theatre.*

★**Mrs. Brown**—Director John Madden successfully captures the immense weight of the imperial state as it awkwardly follows in the wake of Victoria's sorrow. At his wit's end, the queen's secretary, Sir Henry Ponsonby (the baleful Geoffrey Palmer), hits on the idea of calling back into royal service Prince Albert's groom, John Brown (Billy Connolly), a Highlands Scot whom the prince had been fond of. Brown shows up and tells the queen, to the court's shocked dismay, that she looks awful. The queen suffers Brown's impertinence, and they become friends, at which point the London scandal sheets begin referring to her as "Mrs. Brown." *Mrs. Brown,* with its misty highlands and severely luxurious royal rooms, is very handsome, but the dim light of rectitude rules the court, and I was highly grateful for the presence of Antony Sher, who plays Prime Minister Benjamin Disraeli. Sher's Disraeli is the only one shrewd enough to know that Brown, Victoria's half-mad imaginary lover, is the man to bring Victoria back into the public's eye, which is finally the only place she belongs. (Denby; 7/28/97) (1 hr. 43 mins.; PG) *Eastside Playhouse.*

**Nick and Jane**—A financial analyst loses her boyfriend to another woman and uses an extremely handsome cabbie as a prop to make her former beau jealous. Starring Dana Wheeler-Nicholson, James McCaffrey, Gedde Watanabe,

Photograph by Zade Rosenthal/Paramount Pictures.

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and David Johansen. (1 hr. 36 mins.; R) *Sutton.*

**One Night Stand**—A hard-edged Wesley Snipes and a messy-tressed Nastassja Kinski spend one long night together in a hotel and coincidentally meet again later, spouses in tow. Directed by Mike Figgis. With Kyle MacLachlan and Robert Downey Jr. (1 hr. 43 mins.; R) *Village Theatre VII; Criterion Center; First & 62nd St. Cinema; Lincoln Square.*

**Playing God**—David Duchovny is a surgeon who is stripped of his license and becomes the caretaker to a group of dangerous criminals. With Timothy Hutton and Angelina Jolie. (1 hr. 30 mins.; R) *Crown Gotham.*

**Red Corner**—Richard Gere stars as an entertainment lawyer imprisoned in China for a murder he didn't commit. With Bai Ling. (1 hr. 59 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; National Theatre; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Olympia Theatre; Kingsway; Centre Sunnyside; Movieworld.*

★**Shall We Dance?**—Hollywood's virtual abandonment of dancing has been one of the industry's greatest follies of the past twenty years. To our chagrin, it is now up to other countries to put dance into the movies. The Japanese, perhaps, are not ready to make a full-scale dance musical, but in the gravely charming *Shall We Dance?* they have made a shy and tender pass at one. Ballroom dancing, we learn, is a secret passion in Japan. The hero, Shohei Suhiyama (Koji Yakusho), a fortyish accountant, with a wife and daughter tucked away in a suburban house, sneaks off to a dancing school as if indulging a hidden vice. There he meets the other guilty men, all of whom, overcoming hideous shyness, stumble through beginner's agonies in the waltz, tango, and rumba. The teachers, accomplished woman dancers, do what they can with this recalcitrant material, and Shohei falls in love with one of them, Mai (Tamiyo Kusakari), a tall, lovely girl who has her own guilty secret. At times, the movie (written and directed by Masayuki Suo) comes close to embarrassment: For us, all this exquisite Japanese tact seems so nuttily beside the point. Yet it's hard not to be touched when the men speak of their pleasure in movement, and when Shohei, though not a natural, dons a beautiful tux and achieves a proud competency in a ballroom competition. (Denby; 7/28/97) (1 hr. 57 mins.; PG) *Screening Room; Lincoln Plaza Cinemas.*

**Sick**—The moving life chronicle of artist, poet, and supermasochist Bob Flanagan. (1 hr. 29 mins.; NR) *Angelika Film Center.*

**Slaves to the Underground**—A love triangle of sorts among twentysomethings—some of whom play in a band—in Seattle. With Marisa Ryan. (1 hr. 34 mins.; NR) *Quad Cinema.*

**Soul Food**—An extended family learns to stay together without the help of its matriarch. With Vanessa Williams, Nia Long, and Vivica Fox. (1 hr. 14 mins.; R) *Plaza Twin.*

**Starship Troopers**—At the repulsive climax of *Starship Troopers*, which is about endless war between earthlings and giant outerplanetary spiders, a human captive is dragged forward and made to face an enormous "brain bug." At last! We're about to get an answer to the question tormenting us. Throughout the war, it's been understood that the bugs have been too stupid to win. But recently, arachnid intelligence has been improving. After all, they have managed to wipe out Buenos Aires (or is it all of South America? Anyway, they kill a lot of people). Where does the new intellectual prowess come from? Finally, we find out: The brain bug plunges a tubelike tentacle into the captive's head and sucks out his gray matter. So that's how they do it. But we wonder: Is there also a hidden metaphor here? Director Paul Verhoeven seems to have undergone, in Hollywood, a draining operation of his own. We spend most of our time watching men and women pump bullets into disgusting creatures that seem to be all sexual organs—waving green tentacles and devouring vulvas. Even though the special effects are spectacular (the creatures fly in, hop over rocks by the hundreds, erupt from underground), *Starship Troopers* is fatally lacking in lightness, play, invention. As you watch the endless carnage, you become sure that Hollywood has gone completely, utterly mad. Verhoeven may have had his brains removed, but it's the audience that winds up with a hole in the head. (Denby; 11/17/97) (2 hrs. 9 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Criterion Center; Gemini; Orpheum 7; 84th Street; Metro Cinema; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; Plaza; The Movies at Bayside.*

**The Sweet Hereafter**—See Denby, page 68. (1 hr. 50 mins.; R) *Opens Friday.*

**Switchback**—Dennis Quaid is an FBI agent tracking a serial killer across the west. With Danny Glover and Jared Leto. Directed by Jeb Stuart. (2 hrs.; R) *Embassy 1; Nova.*

**The Tango Lesson**—Sally Potter writes, directs, and stars in this way-cerebral story of tango dancing and one woman's obsession with it. (1 hr. 41 mins.; PG) *Angelika Film Center; Regency.*

**Telling Lies in America**—Kevin Bacon is a crooked Cleveland disk jockey who takes an unpopular Hungarian high-schooler (Brad Renfro) under his wing and shows him the good life. Written by Joe Eszterhas. With Maximilian Schell and Calista Flockhart. (1 hr. 41 mins.; PG-13) *Guild 50th Street.*

★**Washington Square**—A plain, awkward girl who happens to be an heiress, Catherine Sloper (Jennifer Jason Leigh), meets a handsome young man, Morris Townsend (Ben Chaplin), at an elaborate garden party. No man of comparable beauty, or any beauty at all, has paid her much attention in her life, which has been led entirely under the gaze of her father, Dr. Sloper (Albert Finney), a widower of sardonic speech and dictatorial temperament. Morris is not only good-looking but also charming, ardent, and, as far as Catherine can tell, entirely taken with her. Is he serious? A mere opportunist? Catherine's father is sure that he is after her fortune. Agnieszka Holland, the Polish-born director of *Europa, Europa* and *Olivier, Olivier*, gives every emotion its full stop. If the results aren't in line with James's tone—one of suavity yielding to outbursts of candor—the movie often works on its own terms as emotional drama. (Denby; 10/13/97) (1 hr. 57 mins.; PG) *Paris Theatre.*

★**The Wings of the Dove**—Kate Croy (Helena Bonham Carter), clever, beautiful, and distinguished, lives in London with her wealthy aunt (Charlotte Rampling), who is determined to marry her off to a rich man and who does what she can to break up Kate's relationship with the charming but penurious young journalist Merton Densher (Linus Roache). We are drawn to Bonham Carter's intelligence, even though her Kate is not brave enough to live with Densher in poverty. Kate plays for the largest stakes; she wants her handsome young man and she wants to be rich, too. By degrees, and without his quite understanding it, Densher gets pulled into a conspiracy that Kate engineers. For there is another young person in their social circle, the fabulously wealthy American heiress Millie Theale (Alison Elliott), who is sweet, generous, and wasting away from some nameless disease. Millie needs a lover; she needs to live. Kate, who genuinely likes her, wants Millie to be happy and to know love—with Densher, who would then inherit the money, after Millie's death, that would allow Kate to marry him. Kate's motives are mixed, both selfless and selfish, benevolent and sinister, and she corrupts Densher with her provocative ambivalence. Because he's such a splendid fellow, Densher's puzzlement as Kate pushes him into Millie's arms is painful; his anger and sexual aggression as he realizes how he is being used become the dramatic high point of the movie. The complicating factor—Henry James always has a complicating factor—is that Densher falls for Millie; or rather, he falls for her desire to experience everything she can before dying. The filmmakers have aggressively bumped the period ahead from 1902 to 1910; the characters take the subway, smoke cigarettes furiously and attend a gallery exhibit of Klimt's decadent nudes. We get the point: Kate Croy and Merton Densher are modern personalities, rebels against the constrictions of their time. Rebellion is certainly not something that Henry James had in mind, but it's a minor vulgarization. (Denby; 11/10/97) (1 hr. 43 mins.; R) *Angelika Film Center; Beekman; Lincoln Square.*

## Manhattan

### Below 14th Street

**Angelika Film Center**—18 W. Houston St. (995-2000) *The Full Monty; Gummo; The Ice Storm; A Life Less Ordinary; Sick; The Tango Lesson; U Turn; The Wings of the Dove; Year of the Horse.*

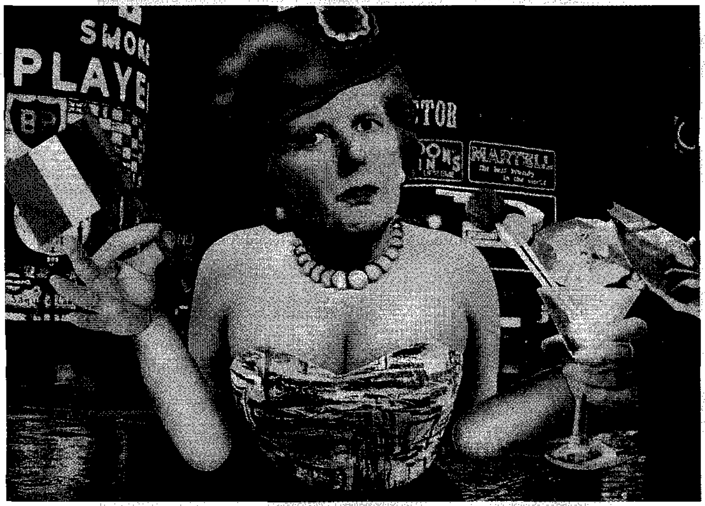
**Art Greenwich Twin**—Greenwich Ave. at 12th St. (505-CINE#616) *The Jackal.*

**Cinema Village 12th St**—22 E. 12th St. (924-3363) *Happy Together.*

**Film Forum**—209 W. Houston St. (727-8110) *Cremaster 5; Fast, Cheap & Out of Control; The Knowledge of Healing.* Opening 11/19: *How I Spent My Summer Vacation.* (See also "Museums, Societies, Etc.")

**Quad Cinema**—34 W. 13th St. (255-8800) *Happy Together; Kiss or Kill; The Mouse; Slaves to the Underground.*

**Screening Room**—54 Varick St. (below Canal) (334-2100) *The House of Yes; Shall We Dance?* (See also "Museums, Societies, Etc.")



## One-Shot Sketch Comedy

*British animator and Monty Python bit-player Bob Godfrey came to fame with pen-and-ink political satires (as in 'Revolution,' left), darkly funny (and slightly disturbing) sex parodies, and children's television shows. Godfrey, now 76, screens his personal favorites and reflects on his Oscar-winning career this Friday at NYU's Tisch School of the Arts. See Museums, Societies, Etc., for more info.*

Photo illustration by Bob Godfrey.

**Village East**—189 Second Ave., at 12th St. (529-6799) *Boogie Nights; Bugis Street; Devil's Advocate; Gattaca; The Man Who Knew Too Little; The Little Mermaid.*
**Village Theatre VII**—66 Third Ave., at 11th St. (982-0400) *L.A. Confidential; Bean; I Know What You Did Last Summer; Mad City; One Night Stand; Red Corner; Starship Troopers.*
**Waverly**—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Eve's Bayou.*

### 14th–41st Streets

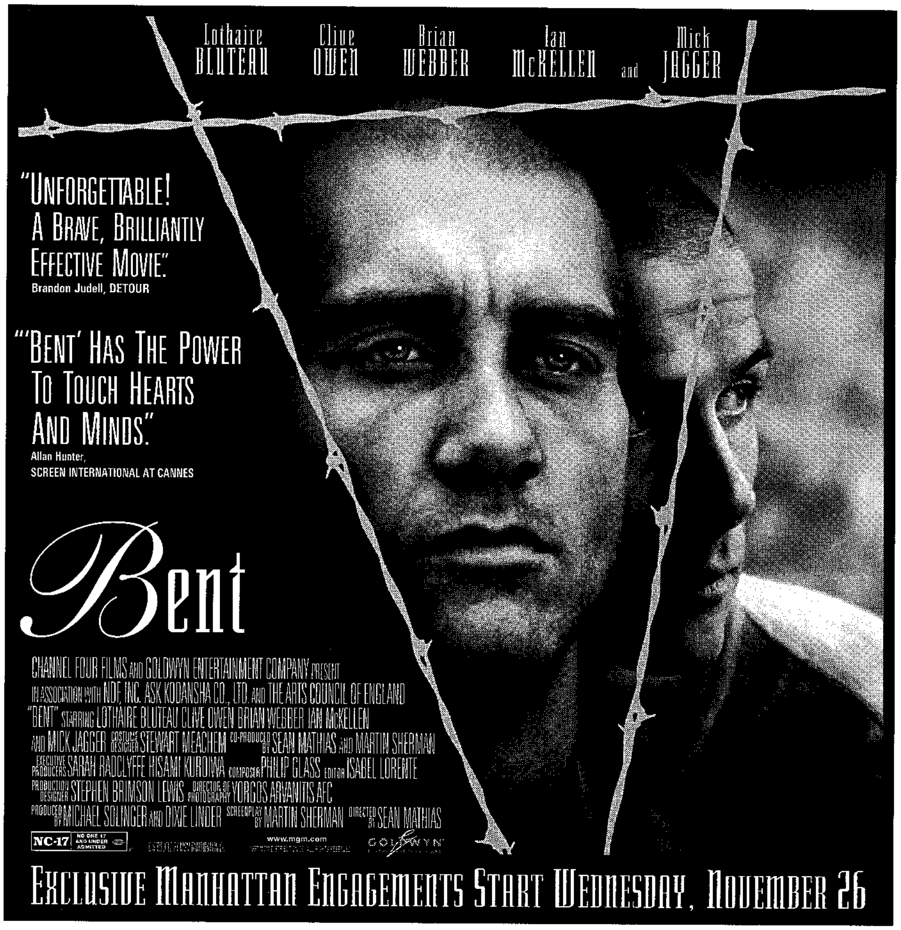
**19th Street East**—890 Broadway, at 19th St. (260-8000) *Boogie Nights; Devil's Advocate; Eve's Bayou; Gattaca; The Man Who Knew Too Little; The Little Mermaid.*
**34th Street Showplace**—238 E. 34th St. (532-5544) *Devil's Advocate; Red Corner; Starship Troopers.*
**Chelsea**—260 W. 23rd St. (505-CINE#597) *L.A. Confidential; Bean; I Know What You Did Last Summer; The Ice Storm; Mad City; Red Corner; Starship Troopers.*
**Chelsea West**—333 W. 23rd St. (505-CINE#614) *The Jackal.*
**Murray Hill Cinemas**—160 E. 34th St. (689-6548) *L.A. Confidential; Boogie Nights; The Full Monty; Mad City.*

### 42nd–60th Streets

**59th Street East**—239 E. 59th St. (505-CINE#615) *Critical Care.*
**Astor Plaza**—44th St. bet. Broadway and Eighth Ave. (869-8340) *Devil's Advocate.*
**Cinema I, II, Third Ave.**—1001 Third Ave., at 60th St. (753-6022) *Boogie Nights; The Ice Storm; The Little Mermaid.*
**Coronet**—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Full Monty; The Jackal.*
**Criterion Center**—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Bean; I Know What You Did Last Summer; Mad City; The Man Who Knew Too Little; One Night Stand; Starship Troopers.*
**Crown Gotham**—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Playing God.*
**Eastside Playhouse**—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Mrs. Brown.*
**Embassy 1**—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Switchback.*
**Embassy 2–4**—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *In Search of the Dream; In & Out; The Little Mermaid.*
**Guild 50th Street**—33 W. 50th St. (757-2406) *Fairytale—A True Story; Telling Lies in America.*
**National Theatre**—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *The Jackal; Red Corner.*
**Paris Theatre**—4 W. 58th St. (688-3800) *Washington Square.*
**State**—1540 Broadway (391-2900) *L.A. Confidential; Boogie Nights; Eve's Bayou; Gattaca; Kiss the Girls.*
**Sutton**—205 E. 57th St. (759-1411) *Fairytale—A True Story; In & Out; Nick and Jane.*
**Worldwide Cinemas**—340 W. 50th St. (505-CINE#610) *Conspiracy Theory; Cop Land; The Edge; Event Horizon; The Game; Picture Perfect.*
**Ziegfeld**—141 W. 54th St. (505-CINE#602) *Anastasia.*

### 61st Street and Above, East Side

**72nd St. East**—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Bean.*
**86th Street**—125 E. 86th St. (505-CINE#604) *Bean; Eve's Bayou.*
**86th Street East**—210 E. 86th St. (249-1144) *Gattaca; The Little Mermaid.*
**Beekman**—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Wings of the Dove.*
**First & 62nd St. Cinema**—400 E. 62nd St. (505-CINE#957) *Eve's Bayou; Gattaca; Kiss the Girls; Mad City; One Night Stand; Red Corner.*
**Gemini**—1210 Second Ave., at 64th St. (832-1670) *The Man Who Knew Too Little; Starship Troopers.*
**New York Twin**—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *L.A. Confidential; Devil's Advocate.*
**Orpheum 7**—1538 Third Ave., at 86th St. (876-2400) *Boogie Nights; Devil's Advocate; The Jackal; Mad City;*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*The Man Who Knew Too Little; Red Corner; Starship Troopers.*

**UA East**—1629 First Ave., at 85th St. (249-5100) *Fairytale—A True Story; Seven Years in Tibet.*

### 61st Street and Above, West Side

**62nd and Broadway**—1871 Broadway, at 62nd St. (505-CINE#864) *The House of Yes.*

**84th Street**—2310 Broadway, at 84th St. (877-3600) *Devil's Advocate; The Jackal; Starship Troopers.*

**Lincoln Plaza Cinemas**—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Beaumarchais: The Scoundrel; The Full Monty; The Ice Storm; Kiss or Kill; Shall We Dance?.*

**Lincoln Square**—1998 Broadway, at 68th St. (336-5000) *L.A. Confidential; Bean; Boogie Nights; Eve's Bayou; Gattaca; I Know What You Did Last Summer; Mad City; The Man Who Knew Too Little; One Night Stand; Red Corner; The Little Mermaid; The Wings of the Dove.* IMAX: *Across the Sea of Time; L5—First City in Space; Mission to Mir; Four Million House Guests; Bean; Thrill Ride.*

**Metro Cinema**—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Jackal; Starship Troopers.*

**New Coliseum**—701 W. 181st St. (740-1545) *In Search of the Dream; The Jackal; The Man Who Knew Too Little; Red Corner.*

**Nova**—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *In Search of the Dream; Devil's Advocate; Switchback.*

**Olympia Theatre**—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Devil's Advocate; Red Corner.*

**Regency**—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Tango Lesson.*

## Bronx

### Area Code 718

**Bay Plaza**—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *In Search of the Dream; Bean; Dance Hall Queen; Devil's Advocate; Eve's Bayou; Fairytale—A True Story; I Know What You Did Last Summer; The Jackal; Mad City; Nueba Yol 3; Red Corner; Soul Food; Starship Troopers; The Little Mermaid.*

**Concourse Plaza**—214 E. 161th St. (588-8800) *In Search of the Dream; Bean; Devil's Advocate; Eve's Bayou; Fairytale—A True Story; I Know What You Did Last Summer; The Jackal; Nueba Yol 3; Starship Troopers; The Little Mermaid.*

**Whitestone**—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *In Search of the Dream; Bean; Devil's Advocate; Eve's Bayou; Fairytale—A True Story; I Know What You Did Last Summer; The Jackal; Mad City; Nueba Yol 3; Red Corner; Starship Troopers; The Little Mermaid.*

## Brooklyn

### Area Code 718

**Alpine**—6817 Fifth Ave., at 69th St. (777-FILM#580) *Bean; Boogie Nights; Devil's Advocate; Fairytale—A True Story; The Jackal; Red Corner; The Little Mermaid.*

**Brooklyn Heights**—70 Henry St. (596-7070) *I Know What You Did Last Summer; In & Out; She's So Lovely; Temptress Moon.*

**Canarsie**—9310 Ave. L, at E. 93rd St. (251-0700) *Eve's Bayou; Starship Troopers; The Little Mermaid.*

**Cobble Hill**—265 Court St. (596-9113) *L.A. Confidential; Devil's Advocate; Fairytale—A True Story; The Ice Storm; One Night Stand; Starship Troopers.*

**Fortway**—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *In Search of the Dream; I Know What You Did Last Summer; Mad City; The Man Who Knew Too Little; One Night Stand; Starship Troopers.*

**Kenmore**—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Eve's Bayou; I Know What You Did Last Summer; Red Corner; Starship Troopers.*

**Kent Triplex**—Coney Island Ave. at Ave. H (338-3371) *In Search of the Dream; Mad City; The Man Who Knew Too Little.*

**Kings Plaza**—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Eve's Bayou; Fairytale—A True Story; I Know What You Did Last Summer; Soul Food; Starship Troopers; The Little Mermaid.*

**Kingsway**—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Bean; The Jackal; Mad City; The Man Who Knew Too Little; Red Corner.*

**Marboro**—6817 Bay Pkwy., at 69th St. (232-4000) *Devil's Advocate; The Man Who Knew Too Little; Red Corner; Starship Troopers.*

**Pavilion Theatre**—188 Prospect Park West, Brooklyn (369-0838) *Bean; The Ice Storm; The Jackal; Mad City; The Man Who Knew Too Little; Starship Troopers; The Little Mermaid.*

**Plaza Twin**—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Devil's Advocate; She's So Lovely; Soul Food.*

**Ridgewood**—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *In Search of the Dream; The Jackal; The Man Who Knew Too Little; Starship Troopers; The Little Mermaid.*

**The Movies at Sheepshead Bay**—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Bean; Boogie Nights; Devil's Advocate; I Know What You Did Last Summer; The Jackal; Mad City; Red Corner; Starship Troopers.*

## Queens

### Area Code 718

**Astoria**—28–60 Steinway St. (726-1279) *Devil's Advocate; I Know What You Did Last Summer; The Jackal; The Man Who Knew Too Little; Red Corner; Starship Troopers.*

**Bay Terrace**—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Bean; Devil's Advocate; Mad City; The Man Who Knew Too Little; Red Corner; The Little Mermaid.*

**Centre Sunnyside**—42-17 Queens Blvd. (361-6869) *Bean; The Jackal; Mad City; Red Corner; Starship Troopers.*

**Cinema City**—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Eve's Bayou; I Know What You Did Last Summer; The Man Who Knew Too Little; Starship Troopers; The Little Mermaid.*

## Opening In Hot Blood

*The novel that spawned a cottage industry is now a movie: John Berendt's 'Midnight in the Garden of Good and Evil'—the screen version—stars John Cusack (with Kevin Spacey below) as the Yankee editor who takes a cheap flight to Savannah (Hollywood has styled him a 'Town & Country' writer) and finds that life below the Mason-Dixon Line means rubbing elbows with a voodoo priestess and a murderous, if courtly, antiques dealer. Opens Friday.*

**Cinemart**—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *I Know What You Did Last Summer; The Man Who Knew Too Little; One Night Stand; Red Corner; The Little Mermaid.*

**Continental**—70–20 Austin St., Forest Hills (544-1020) *The Jackal; Mad City; Starship Troopers.*

**Crossbay**—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Eve's Bayou; I Know What You Did Last Summer; The Jackal.*

**Crossbay II**—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Devil's Advocate; Mad City; The Man Who Knew Too Little; Nueba Yol 3; Red Corner; Starship Troopers; The Little Mermaid.*

**Elmwood**—57–02 Hoffman Dr., Elmhurst (429-4770) *Eve's Bayou; I Know What You Did Last Summer; Red Corner; The Little Mermaid.*

**Forest Hills**—107–16 Continental Ave., at Queens Blvd. (261-7866) *Bean; Devil's Advocate.*

**Fresh Meadows**—Eastbound Service Road, at 190th St. (777-FILM#619) *Bean; Boogie Nights; Devil's Advocate; The Jackal; Mad City; One Night Stand; Red Corner.*

**Jackson Triplex**—82nd St. at Roosevelt Ave. (478-6777) *In Search of the Dream; The Jackal; The Man Who Knew Too Little.*

**Main Street Cinemas**—72-66 Main St. (263-4828) *The Jackal; Leave It to Beaver; Mad City; Starship Troopers; The Rocky Horror Picture Show.*

**Midway**—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for Renovations.*

**Movieworld**—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Bean; Boogie Nights; Devil's Advocate; I Know What You Did Last Summer; The Jackal; Red Corner; Starship Troopers.*

**North Shore Towers**—27–10 Grand Central Pkwy., Floral Park (229-7702) *Devil's Advocate; Seven Years in Tibet; Shall We Dance?.*

**Plaza** —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Starship Troopers; The Little Mermaid.*

**Quartet**—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *I Know What You Did Last Summer; The Man Who Knew Too Little; Red Corner; The Little Mermaid.*

**The Movies at Bayside**—38–39 Bell Blvd., at 39th Ave. (225-7711) *Boogie Nights; The Jackal; Starship Troopers.*

**Trylon**—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Boogie Nights.*

## Staten Island

### Area Code 718

**Atrium**—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Bean; Devil's Advocate; I Know What You Did Last Summer; The Jackal; Mad City; The Man Who Knew Too Little; Red Corner; Starship Troopers; The Little Mermaid.*

**Hylan Plaza**—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *I Know What You Did Last Summer; The Jackal; The Man Who Knew Too Little; Red Corner; Starship Troopers.*

**The Movies at Staten Island**—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Bean; Boogie Nights; Devil's Advocate; Eve's Bayou; I Know What You Did Last Summer; The Jackal; Mad City; The Man Who Knew Too Little; One Night Stand; Red Corner; Starship Troopers; The Little Mermaid.*

## Museums, Societies, Etc.

**American Museum of the Moving Image**—"*Alien* Marathon." 11/22: *Alien* (1979), *Aliens* (1986), and *Alien*$^3$ (1992). 11/23: *Alien Resurrection* (1997) and "The Anatomy of a Digital Alien: A Case Study," presentation by special-effects artists. 36-01 35th Ave., Astoria, Queens (718-784-0077); $12–$15 nonmembers, $8–$10 members, $4 ages 5–18.

**Bob Godfrey, Animator**—11/21 at 6:30 P.M.: Selections from Godfrey's 44-year career followed by discussion with the creator. Room

Photograph by Sam Emerson/Warner Bros.

006, Tisch School of the Arts, New York University, 721 Broadway, at Waverly Pl. Free.

**Different Light**—11/23: *Flashdance* (1983). 151 W. 19th St. (989-4850); free.

**Donnell Media Center**—"Romanov Russia." 11/19: *Queen of Spades* (1949). "Simply Blues." 11/20: *Maxwell Street Blues* (1980). 20 W. 53rd St. (621-0619); free.

**Exposition of Short Film and Video**—"31st Annual New York Exposition of Short Film and Video." 11/19–11/22: Fifty independent short films and discussion. Tishman Auditorium, the New School for Social Research, 66 W. 12th St. (229-5488). Call 505-7742 for info. $6.

**Film Forum**—"Sixties Verité." 11/19: *Ali: The Fighter* (1971). 11/20: *High School* (1968) and *Basic Training* (1971). 11/21: *On the Road With Duke Ellington* (1967), *Mingus* (1968), and *Lambert & Co.* (1964). 11/22: *Primary* (1960) and *Crisis: Behind a Presidental Commitment* (1963). 11/23–11/24: *What's Happening! The Beatles in U.S.A.* (1964), *A Happy Mother's Day* (1963), and *Hickory Hill* (1968). "Columbia Before the Code." 11/18: *So This Is Africa* (1933) and *The Woman I Stole* (1933). 11/25: *The Guilty Generation* (1931) and *Brief Moment* (1933). 209 W. Houston St. (727-8110); $8.

**Film Society of Lincoln Center**—(The Walter Reade Theater)—"The Cinema of Andrei Konchalovsky." 11/18–11/19: *Maria's Lovers* (1984) and *Shy People*(1987). 11/19–11/20: *Duet for One* (1986). "Independents Night." *Atlantis* (1996). "The Surreal World of Jan Svankmajer." 11/21: *The Alchemist of the Surreal* (1964–1983) and *Conspirators of Pleasure* (1996). 11/21–11/23: Selected shorts (1965–1992). 11/22–11/23: *Alice* (1988). "Movies for Kids." 11/22–11/23: *The Emperor's Nightingale* (1948). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

**French Institute**—"From Paris to Hollywood: Originals vs. Remakes." 11/18: *La Femme Nikita* (1990) and *The Point of No Return* (1993). 11/25: *Et Dieu créa la femme* (1956) and *And God Created Woman* (1988). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $10 double feature.

**Guggenheim Museum**—"Lunchtime Films on Rauschenberg." 11/22: *The Art of Performance* and *Merce Cunningham*. 1071 Fifth Ave., at 88th St. (423-3587).

**Japan Society**—"Japanese Theatre on Film." 11/21: Lecture by Dr. Keiko I. McDonald and *The Love of Actress Sumako* (1947). 11/22: *An Actor's Revenge* (1935). 11/25: *The Written Face* (1995). 333 E. 47th St. (752-3015); $7.50.

**Malka Lubelski Culture Foundation**—11/23: *American Matchmaker* (1940). Eighth Floor Gallery, 473 Broadway (274-8993). Free.

**Museum of Modern Art**—"New Documentaries." 11/20–11/21: *Walled City Stories* (1996) and *Tales From the Heights* (1995). "Luchino Visconti." 11/21: *Il Gattopardo* (1963). 11/21 and 11/24: *Ossessione* (1942). 11/22: *La terra trema* (1948) and *Bellissima* (1951). 11/23: *Senso* (1954) and *White Nights* (1957). 11/24: *Giorni di gloria* (1945). 11/25: *Rocco and His Brothers* (1960). "From the Archives: American Films, 1926." 11/22: *Hands Up!* and *Old Ironsides*. 11/23: *3 Bad Men*. "Nota Bene." 11/18–11/20: *Tempest* (1982) and *Girl With Hyacinths* (1950). "New China/New Visions." 11/25: *Tiananmen Square, Part I—The Old City* (1991), *Tiananmen Square, Part VII—On the Way* (1991), and various shorts. 11 W. 53rd St. (708-9400); free with $9.50 admission.

**Museum of Television & Radio**—"TV Movies." Month of November: *That Certain Summer* (1972). 25 W. 52nd St. (621-6600); $6.

**Screening Room**—Midnight showing: *Swingers* (1996) and *Pulp Fiction* (1995). Sunday brunch: *Casablanca* (1942) and *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

**Symphony Space**—"Truffaut: The Man Who Loved Film." 11/18: *Small Change* (1976) and *Zéro for Conduct* (1933). 11/25: *Mississippi Mermaid* (1969) and *La Chienne* (1931). 2537 Broadway, at 96th St. (864-5400); $8, $5 members.

**YWCA Cine-Club**—"A Celebration of Japanese Cinema." 11/22–11/23: *Late Autumn* (1960). 610 Lexington Ave., at 53rd St. (735-9717); $5 members, $6 nonmembers.

**Gross** *continued from page 45*

September. But when she asked him, he stood up and offered his fund-raising and propaganda services to Democrats statewide. "He electrified the room" when he offered to help retire Al D'Amato, is all Hope will say about that. "He's ferociously political. As political as anyone I've met, and it's my business." She reports that she asked him, "When are you going to run?" He demurred, but she hasn't given up hope.

"We need some stars," she says. "I recognize that."

If Baldwin's hollywood career is any indication, he has not been motivated by gain but compelled by his passions—passions that sometimes boil over into anger, a failing that stymied him as a star. "He's gonna have to learn to master diplomacy and compromise," says brother Billy, "but he'll still speak his mind." If Baldwin can turn his passions productive, and communicate his interest in the greater good without the arrogance that has, until now, too often betrayed celebrity politicos, he may well become the man his father wanted him to be, the candidate he wasn't in college, the mensch he didn't know how to be in Hollywood.

IN THE HALLWAY OF BALDWIN'S CENTRAL Park West apartment is an Eisenstadt photo of John F. Kennedy, the sort of image that no amount of Camelot-bashing revisionism can efface. Wearing soft, expensive clothes, Baldwin sits in his Art Deco office, talking about his father and his family and his potential future in politics. "The most important thing for my father in the end was family, and that is what has happened to me," he tells me.

"I tell you what," he says. "Write anything that will make people believe I have a political future. How's that? I think it's amusing if you keep that alive. But I have all these doubts about it. I don't want to get divorced. It's time away from my wife and my kid." How does Basinger feel about all this? "She fluctuates," he admits.

Afterward, Baldwin walks me to the lobby. During the interview, he'd been calm, serious, and—dare I say it—politic. But while we're shaking hands, the old Alec Baldwin emerges to get in the last word. "On the other hand," he says, "when someone says, 'Aren't you worried how nefarious politics can be?,' I say, 'Nothing is worse than the movie business.' And I mean that from the bottom of my soul.

"Nothing is worse than the movie business," he says, almost gleefully. "Washington is just like the Boy Scouts compared to the movies." ■

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# art

## Weegee...Pat Steir...Ana Mendieta

## Galleries

### Solos

*Madison Avenue and Vicinity*

**Pierre Bonnard/Elie Nadelman**—A selection of the artist's landscape paintings dating from 1899 through the forties/Wood, marble, and bronze sculptures, including examples of the artist's idealized heads and sinuous nudes. Through 12/13. Salander-O'Reilly, 20 E. 79th St. (879-6606).

**Mark Catesby**—Watercolors of the flora and fauna seen by the British naturalist-artist on his journeys to Carolina, Florida, and the Bahamas between 1722 and 1726; through 1/23. New York School of Interior Design, 170 E. 70th St. (472-1500), Mon.–Sat. 10–5.

**Franz Kline**—A survey of the Abstract Expressionist's works, from his earliest sketchbooks to his final painting; through 1/17. Stone, 113 E. 90th St. (988-6870).

**Eugène Leroy**—New paintings on the theme of the four seasons by this French artist who was born in 1910 and has spent most of his life in northern France; through 11/29. Werner, 21 E. 67th St. (988-1623).

**Sol LeWitt**—Early working drawings, finished drawings, photographs, and structures ranging from *Objectivity,* a painted canvas wall structure from 1962, to a plotted and cut photograph of an aerial view of Manhattan from 1979, as well as a four-part serial wall drawing from 1969 executed in color for the first time; through 1/3. Ubu, 16 E. 78th St. (794-4444).

**Richard Pousette-Dart**—A selection of the artist's paintings exploring variations of the circle, a form that interested him formally and iconographically throughout his career; through 11/29. Knoedler, 19 E. 70th St. (794-0550).

**John Singer Sargent**—The first survey of the artist's landscapes and figure scenes produced during his travels in Europe between 1900 and 1914, including works on loan from museums and the Sargent family; through 12/13. Adelson, 25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30, Sat. 10–5.

*57th Street Area*

**Milton Avery**—A selection of paintings by the American artist (1885–1964), who is known for his remarkable color sense, and whose reductive landscapes bridged the gap between realism and abstraction, through 12/6, at DC Moore, 724 Fifth Ave. (247-2111), and intimately-scaled works on paper, board, and canvas, 11/20–1/17, at Long, 24 W. 57th St. (397-2001).

**Jake Berthot**—New paintings and drawings of landscapes that draw on the artist's earlier abstract works; through 12/20. McKee, 745 Fifth Ave. (688-5951).

**Burgoyne Diller**—Sculptures, wall reliefs, and drawings for three-dimensional works spanning 1930 to 1965; through 1/17. Rosenfeld, 24 W. 57th St. (247-0082).

**Thomas Cordell/Susan Shatter**—Paintings of landscapes and city panoramas/Monotypes depicting close-up views of the Maine coastline; 11/20–12/20. Fischbach, 24 W. 57th St. (759-2345).

**William Glackens/Karen Tompkins**—Landscape paintings made during the twenties and thirties when the American artist (1870–1938) was living in France/Paintings and mixed-media works that explore the transformative properties of nature. Through 12/6. Kraushaar, 724 Fifth Ave. (307-5730).

**Virgil Grotfeldt**—New paintings; through 12/6. McCoy, 41 E. 57th St. (319-1996).

**Julie Heffernan**—Paintings of women in scenes humorously derived from art history; through 12/17. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

**Marina Karella**—Paintings that deconstruct photographic images; through 12/6. McGrath, 20 W. 57th St. (956-3366).

**Barbara Kruger**—An exhibition of the artist's recent large-scale sculptural works that celebrate figures from modern history, held in conjunction with a show of her sound, video, and slide projections at Jeffrey Deitch (see solo shows, SoHo and TriBeCa); through 12/20. Boone, 745 Fifth Ave (752-2929).

**Guillermo Kuitca/Javier Marin**—Paintings from 1989 and 1994/Sculptures of life-size figures in bronze and terra-cotta; 11/19–12/23. Haime, 41 E. 57th St. (888-3550).

**Gabriel Laderman**—Recent figurative paintings on the subject of death and dying; through 12/3 Tatistcheff, 50 W. 57th St. (664-0907).

**Ana Mendieta**—Early photographs and video segments that point to the artist's later direction among them a series titled "Facial Hair Transformations," made in 1972 when Mendieta was a student at the University of Iowa and documenting the exchange of facial hair with a male student and a group of self-portraits, "Facial Cosmetic Variations," in which she disguised and altered her appearance using wigs, cosmetics, and prosthetic devices; through 12/20. Lelong, 20 W. 57th St (315-0470).

**Piet Mondrian/Ad Reinhardt**—One of a series of exhibitions presented by this gallery that illuminate the relationship between artistic sensibilities, this time pairing the paintings of the Dutch abstractionist Piet Mondrian and the American abstractionist Ad Reinhardt; through 12/13. PaceWildenstein, 32 E 57th St. (421-3292).

## Photography
# The Shootist

**In photographs, early twentieth-century New York was mostly an elegant place: an Alfred Stieglitz or Alvin Langdon Coburn portrait of looming skyscrapers, lamp-lit streets, or snow-blanketed Madison Square. The poor and their tenements showed up only rarely, in the documentary pictures of Lewis Hine or, before him, Jacob A. Riis. Even the most shocking news photographs, such as William Warnecke's 1910 picture of the shooting of Mayor William J. Gaynor, carried a certain respectability (Warnecke, a photographer for the New York *World,* got more than he bargained for when the mayor, who was setting sail for Europe and obliging Warnecke with a last-minute pose, was suddenly wounded by a would-be-assassin's bullet).**

**So there was no known precedent for Weegee. Born Usher Fellig in the Austrian province of Galicia in 1899, the relentlessly self-promoting photographer was the first to realize the entertainment value of the city's underbelly. Weegee was so eager to be on a news scene first—and he always was—that he slept in his clothes and rented an apartment practically next door to Police Headquarters in order to monitor the cops' radio calls (in 1938, he became the first photographer granted a license to operate a shortwave unit capable of picking up all police and fire transmissions).**

**Comprising more than 200 photographs from ICP's Weegee Archive and Collection, "Weegee's World: Life, Death and the Human Drama" is the first exhibition to survey the full breadth of this complex character's work—including his little-known photo-distortions of celebrities and politicians made while he was living in Hollywood (1947–1952). But with unblinking classics like *Murder at the Feast of San Gennaro, Heat Spell,* and *The Lineup* (left), it's clear New York was Weegee's greatest romance. And that New York, for better or worse, is still a Weegee kind of town. (ICP Midtown, 1133 Sixth Avenue, at 43rd Street; November 21 through March 8.)**

**Edith Newhall**

Photographs by Weegee, courtesy of International Center of Photography, New York, bequest of Wilma Wilcox

**Man Ray**—A survey focusing on the artist's unique contributions to Surrealism, including paintings, drawings, photographs, and objects, many of which have not been exhibited since they were made in the thirties and forties; through 12/20. Emmerich, 41 E. 57th St. (752-0124).

**Larry Rivers/Arnaldo Pomodoro**—New paintings, many of which continue the artist's exploration of James Audubon and his *Birds of America* as a theme, including portraits of Audubon, single bird studies, and images of female fashion models and birds/Small sculptures and works on paper. Through 11/29. Marlborough, 40 W. 57th St. (541-4900).

**Pat Steir**—New abstract paintings; through 11/29. Miller, 41 E. 57th St. (980-5454).

**Myron Stout**—Five black-and-white paintings that the artist considered unfinished, from a group of thirteen paintings that he began in the summer of 1954; through 11/29. Washburn, 20 W. 57th St. (397-6780).

**Boris Zaborov**—Paintings and drawings that depict haunting portraits of children and families, and bronze sculptures of books; through 12/6. O'Hara, 41 E. 57th St. (355-3330).

### *SoHo and TriBeCa*

**Marina Abramovic**—An installation titled *Spirit House* that is an emotive allegory comprising five video projections; through 12/6. Kelly, 43 Mercer St. (343-2405).

**Donald Baechler**—New paintings that depict awkwardly rendered heads and faces, and a large white plaster-cast bust of the artist's father, through 12/13, at Kasmin, 74 Grand St. (219-3219), and new paintings of flowers, through 12/6, at Shafrazi, 119 Wooster St. (274-9300).

**Carlos Capelán**—Maps whose imprinted shapes of human bodies are executed in earth, milk, fruit juices, and other organic media; through 12/6. Knowlton, 568 Broadway (966-2625).

**Bryan Crockett**—Sculptures made from inflated latex balloons, some of which are embalmed with an epoxy resin, and a video installation; through 1/3. Fotouhi Cramer, 560 Broadway (431-1304).

**Rupert Deese**—Monochromatic oil paintings whose colors refer to specific colors in nature, through 12/3. Hoffman, 429 W. Broadway (966-6676).

**Bernd Fasching**—A performance in which the Viennese artist will spend twelve days and nights living in the gallery and painting twelve large canvases, through 12/14, at Here, 145 Ave. of the Americas (647-0202), and a group of paintings, drawings, and bronze sculptures stemming from the *Terra Nova 1492–1997* sculpture he completed in the Dominican Republic last year, through 11/29, at Moore, 594 Broadway (343-7016).

**Suzanne Harris**—An installation of two glass pieces by this artist who died in 1980 and was a member of "anarchitecture," an informal group that was loosely organized around the artist Gordon Matta-Clark; through 12/6. Fung, 537 Broadway (334-6242).

**David Humphrey**—Recent assemblages composed of kitsch objects and celluclay; through 12/6. Golden, 16 Mercer St. (334-3124).

**Barbara Kruger**—An exhibition of slide, sound, and video presentations that demonstrate the artist's ongoing fascination with the authority of the media, held in conjunction with a show of her recent sculptural works at Mary Boone Gallery (see solo shows, 57th Street area); through 12/20. Deitch, 18 Wooster St. (343-7300).

**Attila Richard Lukacs**—New paintings, multimedia assemblages, video sculptures, and memorabilia; through 12/6. Kind, 136 Greene St. (925-1200).

**Allan McCollum**—"Visible Markers," a project comprising thousands of colored concrete blocks, each one imprinted with the word THANKS; through 12/13. Inglett, 100 Wooster St. (343-0573).

**Beatriz Milhazes**—New paintings that continue the artist's interest in constructing combinations of familiar elements such as medallions, rosettes, lace, flowers, and necklaces; through 1/10. Thorp, 103 Prince St. (431-6880).

**Martin Mull**—New paintings and watercolors that depict isolated figures and ghostly profiles against hazy, ambiguous backgrounds; through 12/20. Beitzel, 102 Prince St. (219-2863).

**Ground Rules:**

**Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.**

**Huang Yong Ping**—An installation by this Paris-based Chinese artist whose work addresses issues of identity, immigration, racism, and cultural conflict; through 12/6. Tilton, 49 Greene St. (941-1775).

**Susan Rothenberg**—New paintings that continue to draw on the artist's personal experience, evolving out of daily life and prosaic activities at her ranch in New Mexico; through 12/13. Sperone Westwater, 142 Greene St. (431-3685).

**Julian Schnabel**—New paintings of the artist's family and friends; through 12/13. PaceWildenstein, 142 Greene St. (431-9224).

**Ophrah Shemesh**—Eight paintings of people who modeled for the artist over the past two years; through 12/20. McIntyre, 45 Crosby St. (941-5410).

**Todd Siler**—A multi-media environment of paintings, drawings, sculptures, and a musical composition by the jazz composer Ornette Coleman; 11/22–12/20. Feldman, 31 Mercer St. (226-3232).

**Philip Taaffe**—Recent drawings, paintings, and monotypes whose techniques and imagery draw on nature and natural history; through 1/1. Blum, 99 Wooster St. (343-0441).

**Walter Anderson/Charles Burchfield**—An exhibit pairing the watercolors of these two American artists, both of whom replicated the patterning in nature and achieved a balance of abstraction and objective imagery; through 1/3. Ross, 568 Broadway (343-2161).

**Christopher Wool**—Recent paintings, works on paper, and photographs; through 12/6. Luhring Augustine, 130 Prince St. (219-9600).

**Joe Zucker/Richard Artschwager**—A look at the genesis of one of the artist's early cotton-ball paintings/Recent drawings of deconstructed chairs, Italian palazzi, and interiors. Through 12/20. Nolan/Eckman, 560 Broadway (925-6190).

### *Chelsea*

**Matthew Barney**—New works derived from the artist's most recent film, *Cremaster 5,* which is being screened daily through November 4 at the Film Forum; through 12/20. Gladstone, 515 W. 24th St. (206-9300).

**Paul Bloodgood and Mary Beth Edelson**—A "Conversation" exhibition pairing Bloodgood's word-collages combining fragments of other people's writings or paintings with Edelson's images of recontextualized female figures. Through 12/30. A.R.T. Resources Transfer, 504 W. 22nd St. (691-5956).

**Janet Cardiff and George Bures Miller**—A collaborative installation that transforms the gallery into a dimly lit room resembling an abandoned nineteenth-century laboratory; through 12/27. Morris-Healy, 530 W. 22nd St. (243-3753).

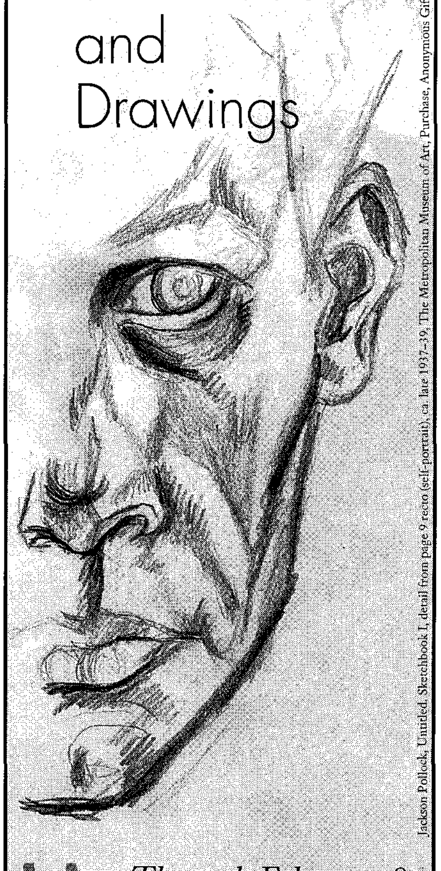
**Mary Carlson**—Humorous sculptural imitations of bric-a-brac, gew-gaws, and other objects common to the typical American shelf or lawn; through 12/13. Maynes, 529 W. 20th St. (741-3318).

**Rodney Graham**—A new film, *Vexation Island,* in which the artist plays an eighteenth-century middle-class Englishman stranded on a deserted island; through 12/20. 303, 525 W. 22nd St. (255-1121).

**Frank Holliday**—New paintings from the artist's "Wah-Wah Series" that use the techniques and traditions of European oil painting to develop themes on identity, perception, and sexuality; through 12/6. Debs & Co., 529 W. 20th St. (647-7080).

**Ellen Kozak**—Paintings that draw inspiration from the landscape of New York's Hudson River Valley; through 11/30. Art Resources Transfer, Inc., 504 W. 22nd St. (691-5956).

**Robert Longo**—A series of 366 small black-and-white drawings installed salon-style throughout the gallery that create a narrative using images ranging from the dramatic to the serene; through 1/10. Metro Pictures, 519 W. 24th St. (206-7100).



Jackson Pollock
Early Sketchbooks and Drawings

Jackson Pollock, Untitled, Sketchbook I, detail from page 9 recto (self-portrait), ca. late 1937-39, The Metropolitan Museum of Art, Purchase, Anonymous Gift, 1990

*Through February 8*

More than 75 rarely seen drawings by the young Jackson Pollock including a selection of formative works—never before exhibited—from the artist's earliest known sketchbooks.

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**Warren Neidich**—An installation of photographs, video, and sound that portrays the construction of history as a series of image-based, parallel fictions; through 12/20. Martz, 529 W. 20th St. (206-3686).

**Jack Ox**—A painted and collaged visualization of Kurt Schwitters's sound poem, *Ursonate*; through 11/29. Gang, 529 W. 20th St. (741-7832).

**Steven Parrino**—Two large-scale works that transform paintings into sculptures; through 12/20. Team, 527 W. 26th St. (279-9219).

**Rita McBride**—Recent sculptures based on parking-garage architecture and architectural details; through 12/20. Alexander and Bonin, 132 Tenth Ave. (367-7474).

**Osvaldo Romberg**—A retrospective of works from the past 30 years, including the artist's analytical color scales—canvases covered with chromatic strokes of color—and his collage paintings, which extract color schemes from reproductions of art-historical icons; through 1/10. Stux, 529 W. 20th St. (352-1600).

### Other

**Philippe Avila/Juan Carlos Garcia-Lavin**—Installations by two artists whose works evoke the sterile space of the science lab; through 12/20. Intar, 420 W. 42nd St. (695-6134).

**Antonio Murado**—Recent abstract paintings; through 11/29. Schoormans, 12 E. 2nd (477-6953).

## Group Shows

### Madison Avenue and Vicinity

**C & M Arts**—45 E. 78th St. (861-0020). Works made between 1945 and 1975 by Calder, Cornell, Diebenkorn, Guston, Marden, Pollock, Stella, and other American artists; through 12/6.

**Cadé**—1045 Madison Ave. (734-3670). Works by six painters who were working in Paris in the fifties, including Dubuffet, Poliakoff, Soulages, De Staël, others; through 11/29.

**De Montebello**—9 E. 84th St. (472-1496). Works whose use of mark-making implies a passage of time, by Berthot, Cote, Novatt, White; through 12/13.

**Hirschl & Adler**—21 E. 70th St. (535-8810). "The Artist's World," featuring studio interiors and portraits by American and European artists from the eighteenth, nineteenth, and twentieth centuries, including works by Chase, Courbet, Diebenkorn, Ingres, others; 11/20–1/3.

**Marymount Manhattan College**—221 E. 71st St. (517-0634). "X-Section," with works by DeManuelle, Dworkin, Evans, Haske, Klauber, Pinchbeck, Ruda, Tanger, and Wehrli; through 12/20.

**Sculpture Center**—167 E. 69th St. (879-3500). "Suspended Instants," featuring sculpture and site-specific works by emerging artists from Rio de Janeiro and New York City at this gallery and at Art in General (see Group Shows, SoHo and TriBeCa); through 12/20.

### 57th Street Area

**Baron/Boisanté**—50 W. 57th St. (581-9191). Works on paper by Baechler, Basquiat, Beuys, Embry, Heyboer, Rainer, Rothenberg, others; through 12/13.

**Goodman**—24 W. 57th St. (977-7160). "20/20," with works by Baumgarten, Cragg, Dean, Horn, Richter, others; through 1/10.

**Janis**—110 W. 57th St. (586-0110). Paintings, sculpture, and works on paper by Albers, Brancusi, Duchamp, Fahlstrom, Giacometti, Gorky, Wesselmann, Wilmarth, others; through 12/24.

**Krugier**—41 E. 57th St. (755-7288). "From Ingres to Picasso: Celebrating Ten Years in the Fuller Building," with works by nineteenth- and twentieth-century artists, among them Dubuffet, Ingres, Léger, Millet, Picasso, and Seurat; through 12/24.

**Mathes**—41 E. 57th St. (752-5135). "Forms & Rhythms," with works by Calder, Davis, and Léger; through 12/23.

**Snyder** —20 W. 57th St. (262-1160). "A New Naturalism," with recent paintings by Fendrich, Gray, Marlatt, Obuck, Senstad, Strzelec; through 12/13.

### SoHo and TriBeCa

**Art in General**—79 Walker St. (219-0473). "Suspended Instants," featuring sculpture and site-specific works by emerging artists from Rio de Janeiro and New York City at this gallery and at the Sculpture Center (see Group Shows, Madison Avenue & Vicinity); through 1/10.

**Artists Space**—38 Greene St. (226-3970). "Lines of Loss," with works by five emerging Mexico City artists whose site-specific installations are linked not by style or medium but by their unorthodox action; through 1/10.

**Castelli**—420 W. Broadway (431-5160). Part two of a three-part exhibition, "The Artists of the Castelli Gallery, 1957-1997," with works by Daphnis, Flavin, Judd, Kelly, Morris, Serra, Stella, Therrien, Waldman; 11/22-12/13.

**Lehman Maupin**—39 Greene St. (965-0753). Editions by Baldessari, González-Torres, Kapoor, Ruscha, Zittel, and others, published by Patrick Painter Editions; through 11/29.

### Chelsea

**Marlborough Chelsea**—211 W. 19th St. (463-8634). "Icon/Iconoclast," with paintings by Bacon, Clemente, Katz, Kitaj, Reinhardt, others; through 12/27.

### Other

**McCready**—425 W. 13th St. (243-0503)."Great Graphics," with works by Bailey, Bleckner, Clemente, Close, Diebenkorn, Dine, Fischl, Funakoska, Gellis, Held, Hockney, Jacquette, Katz, Mangold, Mitchell, Pfaff, Ruscha, Steir, Stella, Sultan, Thiebaud, Warhol, Winters, others; through 12/31.

**Rotunda**—33 Clinton St., Brooklyn (718-875-4047). "Trial By Water," an exhibition of painting, photography, and sculpture exploring the artistic response to the experience of immigration; through 12/20.

**White Columns**—154 Christopher St. (924-4212), Wed.–Sun. 12–6. Works that address obsessive love, by Jervert, Heindl, Hobart, Rodrigues, Shaw, others; solo shows of works by David Dupuis and Eve Fowler; through 11/23.

## Photography

**Max Aguilera-Hellweg**—Large-scale color photographs of invasive surgeries; through 12/10. Kasher, 54 N. Moore St. (966-3978).

**Andreas Gursky**—Large-scale color photographs of landscapes and interior views; through 12/24. Marks, 523 W. 24th St. (243-0200).

**Harry Benson**—A three-decade retrospective of photographs of U.S. presidents and their families, from the Kennedys to the Clintons; through 2/7. Newseum/NY, 580 Madison Ave. (317-6500), Mon.–Sat. 10–5:30.

**Erwin Blumenfeld/André Kertész**—Experimental portraits and nudes from the forties and fifties/A group of twelve vintage photographs that were taken in Paris in 1929 at the Luna Park amusement arcade and show the distorted images of Carlo Rim, an editor of *VU* magazine, and the photographer in a fun-house mirror. Through 12/6. Danziger, 130 Prince St. (226-0056).

**Bromm**—90 W. Broadway (732-6196). Works by nine photographers who have exhibited with this gallery for the past twenty years, among them Adams, Cutforth, De Sana, Incandela, Leatherdale, Sonneman; through 12/23.

**Caribbean Cultural Center**—408 W. 58th St. (307-7420), Mon.–Fri. 11–6: $2 suggested admission. "Picturing England: The Photographic Narratives of Vanley Burke." Large-scale color photographs of England's Caribbean and Asian communities; through 2/15.

**Valdir Cruz**—Photographs of indigenous people in the Brazilian rain forest; through 1/10. Throckmorton, 153 E. 61st St. (223-1059).

**Jimmy De Sana**—Color portraits and self-portraits from the artist's estate; through 11/29. Hearn, 530 W. 22nd St. (727-7366).

**Frantisek Drtikol**—A selection of the Czech photographer's nude works from the twenties and thirties; through 12/6. Greenberg, 120 Wooster St. (334-0010).

**Seichi Furuya**—Works from the artist's *Mémoires*, groups of photographs that document events from different periods of his life; through 11/29. Miller, 41 E. 57th St. (980-5454).

**Richard Gere**—The actor's photographs of Tibetan communities in the Himalayan region from Zanskar to Tibet that were taken over the past ten years and are included in the new book, *Pilgrim* (Bulfinch); through 12/6. Greenberg, 120 Wooster St. (334-0010).

**Hunter College**—695 Park Ave. (772-4991). Photographs that use experimental techniques, by Beard, Martin, Schlesinger, Shalom, others; through 12/13.

**ICP Midtown**—1133 Avenue of the Americas, at 43rd St. (860-1777), Tues. 11–8 (6–8 admission by voluntary contribution), Wed.–Sun. 11–6; $4, $2 seniors and students. "Weegee's World: Life, Death, and the Human Drama." A retrospective of more than 200 images by the legendary tabloid-news photographer; 11/21–3/8.

**International Center of Photography**—1130 Fifth Ave., at 94th St. (860-1777), Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Brett Weston in New York." Photographs of New York taken between 1943 and 1945, when Weston was stationed on Long Island in the United States Army Signal Corps; through 11/30.

**Imre Kinszki**—Photographs of urban life in Hungary by this modernist and founder of the Modern Hungarian Photographers' Group who disappeared during the Holocaust in 1945; through 12/6. 292, 120 Wooster St. (431-0292).

**Danny Lyon**—The first New York exhibition of photographs from Lyon's legendary book *The Bikeriders* (1969), taken between 1962 and 1966 when he was a member of a midwestern outlaw motorcycle club; through 1/18. Houk, 745 Fifth Ave. (750-7070).

**Jim Marshall**—Photographs of rock-and-roll musicians that appear in the new book *Not Fade Away* (Bulfinch Press); through 12/1. Sorokko, 430 W. Broadway (941-8888).

**Fred McDarrah**—A survey of photographs from 1945 to 1997, including images of occupied Japan, Beat poets, New York School artists, hippies, politicians, and landscapes of the American West; through 1/3. Great Modern Pictures, 17 W. 24th St. (242-2581).

**Ann Messner**—Photographs and films of the artist's performances in the New York City subways from 1977 to 1979; through 12/20. Dorsky, 379 W. Broadway (966-6170).

**László Moholy-Nagy/Michal Rovner**—Vintage prints on loan from public and private collections, half of which were in the historically significant Julien Levy collection in the thirties/Wall-size panels depicting manipulated color images of bathers floating in the Dead Sea and people walking across the desert in Israel. Through 11/29. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

**Mario Cravo Neto**—Recent black-and-white portraits and still lifes taken in Salvador, Bahia, that reflect such influences as Surrealism, ancient Greek mythology, and Afro-Brazilian religion; through 12/6. Witkin, 415 W. Broadway (925-5510).

**Richard Pousette-Dart**—Still-life photographs by this New York School artist (1916–1992) whose paintings are the subject of a retrospective at the Metropolitan Museum of Art; through 12/20. Zabriskie, 41 E. 57th St. (752-1223).

**Schickler**—560 Broadway (431-6363). Russian Constructivist works by Alpert, Kubeyev, Lissitzky, Rodchenko, others; through 12/13.

**Roman Signer**—Photographs, videos, and sculpture from 1979 to 1997 that show ordinary objects activated in various ways and taking on a life of their own; through 12/24. Swiss Institute, 495 Broadway (925-2035).

**Kunié Sugiura**—Recent photograms of quotidian objects, flowers, crickets, and frogs by this photographer who is among four artists included in the Museum of Modern Art's current exhibition "New Photography 13"; through 1/10.

Photographs: opposite page, Ana Mendieta, courtesy of Galerie Lelong, New York.

Tonkonow, 601 W. 26th St. (255-8450).

**Larry Towell**—The Magnum photographer's portraits of his own family; through 12/13. Leica, 670 Broadway (777-3051).

**Nick Waplington**—Photographs from the series "Safety in Numbers," an exposé of young clubbers documented in four international cities, and from "Suicide Series"; 11/22–12/27. Solomon, 172 Mercer St. (941-5777).

## Museums

**American Craft Museum**—"Four Acts in Glass: Installations by Chihuly, Morris, Powers, and Vallien"; through 1/18. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

**American Museum of Natural History**—"The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 4/26. . . . "Drawing Shadows to Stone: Photographing North Pacific Peoples, 1897–1902." A commemoration of the American Museum of Natural History's Jesup North Pacific Expedition of 1897–1902, including approximately 100 archival photographs of scenes from daily life; through 5/31. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

**Asia Society**—"Mandala: The Architecture of Enlightenment." Mandalas from Tibet, Nepal, China, Japan, Bhutan, India, and Indonesia, and a Kalachakra sand mandala constructed by monks from the Namgyal monastery, the Dalai Lama's personal monastery; through 1/4. 725 Park Ave., at 70th St. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

**Bard Graduate Center for Studies in the Decorative Arts**—"The Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Innovation, 1800–1847." A survey of the achievements of the Sèvres Porcelain Manufactory when it was under the direction of the brilliant Alexandre Brongniart, featuring porcelain blanks and finished pieces, and 100 working drawings that have not been previously exhibited in the United States; through 2/1. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students

**Bronx Museum of the Arts**—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Studio Museum in Harlem; through 3/15. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

**Brooklyn Museum of Art**—"Monet and the Mediterranean: A Centennial Exhibition." Sixty-five paintings executed by the Impressionist during his trips to the Italian Riviera, in 1884, the French Riviera, in 1888, and Venice, in 1908; through 1/4. . . . "Graphic Alert: AIDS Posters From the Collection of Dr. Edward C. Atwater"; through 2/8. . . . "Working in Brooklyn: A Centennial Exhibition." Works by emerging artists who show with Brooklyn-based galleries and alternative spaces; through 1/25/98. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.—Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

**Cooper-Hewitt National Design Museum**—"Design for Life: A Centennial Celebration." An exhibition examining the role of objects in daily life through works from the museum's collection, among them architectural drawings, graphics, textiles, ceramics, glass, jewelry, rare books, and industrial-design products; through 1/4. 2 E. 91st St. (849-8420), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

**Dahesh Museum**—"The Dahesh Salon: Art, Patronage, and Presentation in America, Part II." A selection of late-nineteenth-century paintings by Adolphe-William Bouguereau, Jules LeFebvre, Hans Makart, and others, displayed to re-create a nineteenth-century American salon in a private home, including works from the museum's permanent collection and on loan from private collections; through 11/29. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

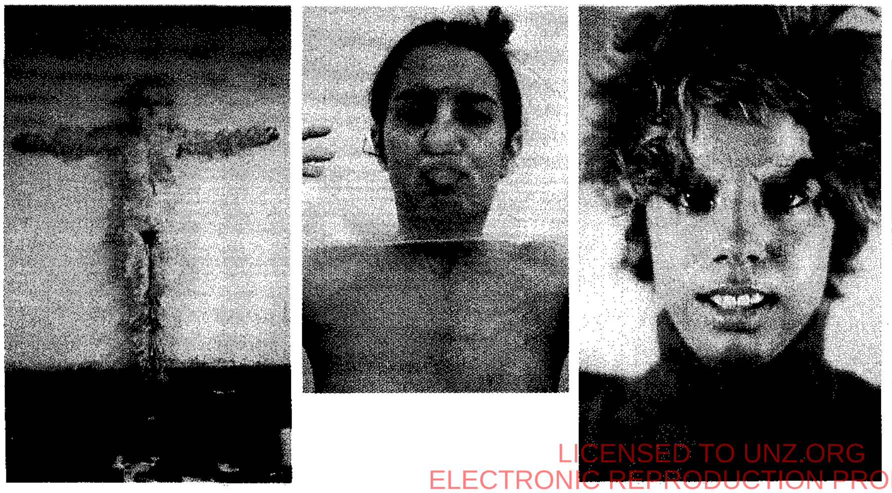
**Dia Center for the Arts**—"Tracey Moffatt: *Free-falling*." A group of 25 photographs and a video installation by the Australian artist and filmmaker; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14. . . . "Fred Sandback: Sculpture." Sculptures created from yarn, including new works and earlier works from Dia's collection; through 1/4. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

**El Museo del Barrio**—"Taíno: Pre-Columbian Art and Culture From the Caribbean." The first comprehensive survey of the art of the Taíno, the dominant culture in Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica, and the Bahamas

### On View

## Déjà-vu

*Almost startlingly fresh, Ana Mendieta's photo-documentations of her body- and gender-related performances from the early seventies (when she was a graduate student at the University of Iowa) show the artist already experimenting with the ritualistic transformations that would become the leitmotiv of her later works. At Galerie Lelong, 20 West 57th Street; through December 20.*



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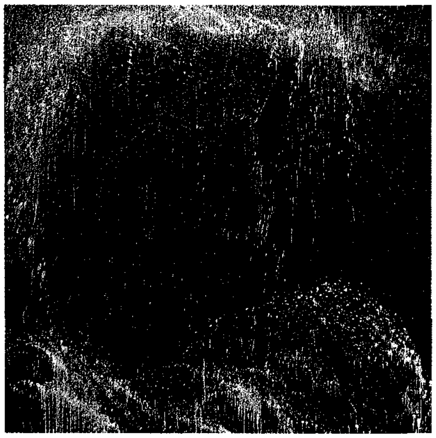
**Talent** **Image and process are symbiotic in Pat Steir's latest paintings of wavelike crests and undulations splattered onto atmospheric fields of gray-black, green-gray, or pink. At Robert Miller Gallery, 41 East 57th Street; through November 29.**



from about 1200 A.D. to the arrival of Columbus in 1492; through 3/29. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

**Frick Collection**—"From the Louvre to The Frick Collection: Poussin's *The Arcadian Shepherds.*" An exhibition of one of the most celebrated icons of French art, Nicholas Poussin's painting, *The Arcadian Shepherds,* on loan from the Musée du Louvre; through 1/25. . . . "The Spirit of the Place: Selections From the Carmen Thyssen-Bornemisza Collection." Fourteen paintings and four sculptures from the collection of Baroness Carmen Thyssen-Bornemisza; through 11/30. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

**Grey Art Gallery**—"Desert Cliché: Israel Now." Works that deconstruct stereotypes of Israeli culture, by 18 contemporary Israeli artists; 11/20–2/4. 100 Washington Square East (998-6780), Wed. 11–8, Tues., Thurs., Fri. 11–6, Sat. 11–5; $2.50 suggested donation.

**Solomon R. Guggenheim Museum**—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, drawings, sculpture, and prints; through 1/7. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Guggenheim Museum SoHo).

**Guggenheim Museum SoHo**—"Robert Rauschenberg: A Retrospective." The first full career retrospective of the artist's work since 1976, including paintings, sculpture, prints, drawings, and performance and technology-based pieces; through 1/4. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $15, $10 seniors and students (this is a special admission fee for the Rauschenberg exhibits and includes entrance to the Solomon R. Guggenheim Museum).

**Japan Society**—"Japanese Theater in the World." A history of Japanese theater traced through costumes, masks, puppets, musical instruments, posters, and other historic objects and ephemera; through 2/1. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

**Jewish Museum**—"ASSIGNMENT: RESCUE, The Story of Varian Fry and the Emergency Rescue Committee." The story behind the 1940–41 rescue mission undertaken by Varian Fry, a New York–based Frenchman who arranged safe passage out of France for many anti-Nazi artists, writers, scientists, and political refugees; 11/22–3/29. . . . "Facing the New World: Jewish Portraits in Colonial and Federal America." The first comprehensive survey of rare, early American Jewish portraits, by Charles Willson Peale, Gilbert Stuart, Thomas Sully, and other artists, dating from 1700 through the 1830s; through 1/11. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

**Metropolitan Museum of Art**—"Jackson Pollock: Early Sketchbooks and Drawings." Fifty-five rarely or never-exhibited pages from the artist's three earliest extant sketchbooks, and 27 independent drawings, all dating from 1937 to 1941; through 2/8. . . . "John La Farge." A selection of paintings, drawings, watercolors, and stained-glass windows drawn from the museum's collection of works by the nineteenth-century American artist; through 1/25. . . . "The Private Collection of Edgar Degas." More than 250 works drawn from the collection of the nineteenth-century French artist, including paintings, pastels, watercolors, drawings, and prints by such masters as Ingres, Delacroix, Daumier, Manet, Cézanne, Van Gogh, and Degas himself; through 1/11. . . . "Richard Pousette-Dart, 1916–1992." A survey of the American Abstract Expressionist's paintings and works on paper; through 2/22. . . . "The Drawings of Filippino Lippi and His Circle." Drawings by the fifteenth-century master, and by Fra Filippino Lippi, Raphael, Sandro Botticelli, and other artists in his circle in Florence; through 1/11. . . . "Flowers Underfoot: Indian Carpets of the Mughal Era"; 11/20–3/1. . . . "King of the World: A Mughal Manuscript From the Royal Library, Windsor Castle"; 11/20–2/8. . . . "Klee Landscapes." Works in all media from the Berggruen Klee Collection; 11/20–2/8. . . . "Master Hand: Individuality and Creativity Among Yoruba Sculptors." Masks, free-standing figures, containers, and architectural posts by male and female Yoruba masters who were active from the mid-nineteenth through the first half of the twentieth century; through 3/1. . . . "Picasso the Engraver—Selections From the Musée Picasso, Paris." Approximately 150 engravings, etchings, and woodcuts made by the artist between 1900 and 1942; through 12/21. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

**Museum at F.I.T.**—"Fifty Years of Fashion: New Look to Now." A selection of historically significant clothing from the museum's own collection, beginning with Christian Dior's controversial "New Look" of 1947 and ending with the contemporary fashion scene; through 1/10. . . . "The Saris of Princess Niloufer." Nine saris from a collection of saris previously owned by Princess Niloufer, one of the last of the Imperial Ottoman princesses, and a selection of drawings; through 1/3. . . . "Beads and Sequins: Scintillating Fashion." Sequined clothes and accessories from the twenties to the present; through 1/3. Seventh Ave. at 27th St. (217-5966), Tues.–Fri. 12–8, Sat. 10–5; free.

**Museum for African Art**—"African Faces, African Figures: The Arman Collection." African sculptures from the collection of the sculptor Armand P. Arman; through 4/19. 593 Broadway, bet. Houston and Prince Sts. (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

**Museum of American Folk Art**—"The Image Business: Shop and Cigar Store Figures in America." A selection of life-size, carved-wood shop and cigar store figures that were made by ship-carvers from the 1840s to the 1890s; through 1/11. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

**Museum of Modern Art**—"Egon Schiele: The Leopold Collection, Vienna." Paintings and works on paper by the Austrian Expressionist (1890–1918), many of which have not been previously exhibited; through 1/4. . . . "On the Edge: Contemporary Art From the Werner and Elaine Dannheisser Collection." Paintings, sculptures, prints, photographs, and video installations given to the museum by Elaine Dannheisser and the Dannheisser Foundation last year; through

Photograph courtesy of Robert Miller Gallery, New York

1/20. . . . “Achille Castiglioni: Design!” A retrospective of works by the Italian architect and industrial designer known for his imaginative designs for such items as ashtrays, glassware, bathroom fixtures, and vacuum cleaners; through 1/6. . . . “New Concepts in Printmaking 1: Peter Halley.” Artworks created by Halley as digital files on computer disk, comprising wallpaper and rub-down flowcharts that are fabricated by professional printers whenever a site-specific installation is planned; through 2/8. . . . “From Henri de Toulouse-Lautrec to Andy Warhol: Exploring Techniques.” An exhibition focusing on various printmaking techniques, featuring more than 70 works from the museum’s collection; through 2/8. . . . “New Photography 13.” Recent works by Rineke Dijkstra, An-My Lê, Vik Muniz, and Kunié Sugiura; through 1/13. . . . “A Decade of Collecting: Recent Acquisitions in Contemporary Drawing.” Installation-scale drawings collected by the museum over the past decade; through 1/13. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

**Museum of the City of New York**—“Under the Big Top: Circuses in New York.” Costumes, models, props, posters, and other circus paraphernalia and ephemera dating from equestrian John Bill Rickett’s first circus on Broadway in 1793 to today’s Big Apple Circus; through 2/22. . . . “Beyond the Grave: Cultures of Queens Cemeteries.” Photographs of cemeteries in Queens taken by Dr. Ilana Harlow; through 3/8. . . . “A Dream Well Planned: The Empire State Building.” Photographs, drawings, models, and memorabilia associated with New York’s most famous icon; through 1/11. . . . 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

**National Academy Museum & School of the Fine Arts**—“The Artist’s Eye: Will Barnet Selects From the Permanent Collection.” A selection of 40 portraits from the museum’s collection, including works by Bellows, Eakins, Grossman, Lawrence, Rauschenberg, Sargent, and others; through 1/4. . . . “Barnet by Barnet: An Installation of Portraits.” A selection of portraits from the fifties to the present by Will Barnet; through 1/4. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

**New York Public Library**—“The Romanovs: Their Empire, Their Books.” A selection of illustrated books that were originally in the collections of the Romanovs, the dynasty that ruled the Moscow Tsardom and the Russian Empire for 300 years until the Russian Revolution of 1917, and were acquired by the New York Public Library from the Soviet government in the twenties and thirties; through 2/28. . . . “Dry Drunk: The Culture of Tobacco in 17th- and 18th-Century Europe.” An exhibition covering the history of tobacco in Europe through the library’s own materials; through 1/3. . . . “Tobacco Leaves: Selections From the Collection of George Arents, Jr.”; through 1/3. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

**New-York Historical Society**—“Signs and Wonders: The Spectacular Lights of Times Square.” A look at the development of technology and imagery in Times Square’s advertising signage; through 3/8. . . . “On the Nose: Eyeglasses in New York.” An exhibition chronicling the history of eyewear in New York, from eighteenth-century spectacles to twentieth-century driving goggles; through 1/11. . . . “To Hell With Reform: The Race to Become Mayor of Greater New York.” Illustrations and other materials from the 1897 campaign in which New Yorkers elected the first mayor of Greater New York; through 1/4. . . . “Before Central Park: The Life and Death of Seneca Village.” An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 11/30. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

**P.S. 1 Contemporary Art Center**—“Jack Smith: Flaming Creature”; through 2/28. . . . “John Coplans: A Self-Portrait”; through 3/29. . . . “Jackie Winsor: Sculpture”; through 2/28. . . . “Lynne Yamamoto: Selected Work”; through 2/28. . . . “Martin von Haselberg: New Works”; through 2/1. . . . “Some New Yorkers: Four Artists”; through 2/28. . . . “Vertical Painting Show”; through 6/28. . . . “Heaven: Public View, Private View”; through 2/1. 23-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

**Pierpont Morgan Library**—“Medieval Bestseller: The Book of Hours.” 100 Books of Hours from the library’s collection; through 1/4. . . . “Romanticism to Realism: Nineteenth-Century German Drawings.” A survey of the Library’s collection of nineteenth-century German drawings; through 1/4. . . . “Cultural Curios: Literary and Historical Witnesses.” A selection of objects owned by famous literary figures from the Library’s permanent collection; through 1/4. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

**Abigail Adams Smith Museum & Gardens**—“Childhood Pleasures in New York City Before the Civil War.” Nineteenth-century toys from the museum’s collection and objects and documents realting to nineteenth-century schooling on the Upper East Side; through 1/4. 29 E. 36th St. (685-0008), Tues.–Sun. 11–4; $3, $2 students and seniors.

**Studio Museum in Harlem**—“Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996.” A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Bronx Museum of the Arts; through 3/15. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

**Whitney Museum of American Art**—“The Warhol Look/Glamour Style Fashion.” An exhibition showing how Warhol merged the worlds of style, fashion, and contemporary art, comprising paintings, clothing, photographs, archival material, and reconstructed period window displays; through 1/18. . . . “Richard Diebenkorn.” A retrospective of paintings by this California artist (1922–1993), who moved back and forth between abstraction and representation and is best known for his “Ocean Park” cycle of abstracted landscapes; through 1/11. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

**Whitney Museum of American Art at Philip Morris**—“Pictures at an Exhibition: An Installation by Christian Marclay.” An installation incorporating works from the Whitney’s permanent collection; through 1/25. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

## Auctions

**Christie’s**—502 Park Ave. (546-1000). 11/20 at 10: “Important Tribal Art.” On view from 11/15. 11/24 at 10 and 2: “Japanese Prints.” On view from 11/20. 11/24 at 7, 11/25 at 10: “Important Latin American Paintings, Drawings, and Sculpture.” On view from 11/20. 11/25 at 5: “Korean Art.” On view from 11/20.

**Christie’s East**—219 E. 67th St. (546-1000). 11/25 at 1: “Decorative Pictures.” On view from 11/21.

**Doyle**—175 E. 87th St. (427-2730). 11/19 at 10: “American Furniture and Decorations.” On view from 11/14. 11/19 at 12: “Majolica.” On view from 11/14.

**Sotheby’s**—1334 York Ave. at 72nd St. (606-7000). 11/20 at 10:15 and 2: “Contemporary Art, Part II.” On view from 11/14. 11/22 at 10:15 and 2: “Wine.” 11/24 at 10:15 and 2: “Pre-Columbian Art.” On view from 11/21. 11/25 at 10:15 and 2: “Books.” On view from 11/21. 11/25 at 7 and 11/26 at 10:15 and 2: “Latin American Art.” On view from 11/21.

**Swann Galleries**—104 E. 25th St. (254-4710). 11/20 at 10:30: “Rare Books.” On view from 11/15.

**Leonard** *continued from page 92*

class war in the South, the slaughter on both sides of women and children), mixing geopolitics and guerrilla warfare.

All this—the dramatic readings of the authentic documents by actors who have resisted the temptation to understate or overemote; the layering of images of the ordinary, the splendid, and the horrible, of urban Philadelphia, rural Carolina, Deerfield and Williamsburg, of well-fed Franklins and Hancocks versus the starving militias; Mark O’Connor’s violin, Yo-Yo Ma’s cello, Wynton Marsalis’s trumpet, and the Nashville Symphony; and the urgent chatter of the assembled historians—has been stitched together by producer-directors Ellen Hovde and Muffie Meyer and scriptwriter Ronald Blumer like patchwork panels in a brilliant Shaker quilt. Much as I was taken with Donna Murphy’s Abigail Adams, who may have deferred to her difficult man but for whom no other servility is imaginable, the real joy of *Liberty!* is its hackle of historians. If you just sat still for four hours of *Lewis & Clark,* in which the talking heads had so little of great moment to communicate that they often seemed as empty as the landscapes, it’s downright thrilling to meet men and women with more to say than the hectic time allotted to say it.

And here I must confess that Pauline Maier, whose *American Scripture: Making the Declaration of Independence* was published last summer by Knopf, is an old friend. I vividly recall a conversation with her a couple of decades ago about crime in Boston. She mentioned the recent disappearance of a little girl. Pressed for details, Maier got a dreamy look. Finally, she explained: “The Indians took her.” She had been listening to history as if it were all-news radio. You will see that dreamy look a lot in *Liberty!*, on more faces than Maier’s. For these historians, the revolution might have happened last night. And it’s not over.

So what if, instead of Will’s Federalist pieties, *Liberty!* had actually solicited a Molly Ivins for its concluding hour? Ivins is already on record as saying something more in keeping with what several of these historians, especially Margaret Washington, strongly suggest. “There’s not a thing wrong with the ideals and mechanisms outlined and the liberties set forth in the Constitution of the United States,” Ivins has written. “The only problem is the Founders left a lot of people out of the Constitution. They left out poor people and black people and female people. It is possible to read the history of this country as one long struggle to extend the liberties established in our Constitution to everyone in America.” ■

# theater

**Frida K....Kevin Kline...Anne Frank**

## Broadway

### *Previews and Openings*

**The Diary of Anne Frank**—Natalie Portman, the electrifying nymphet from *Beautiful Girls*, stars in this newly adapted version of the 1955 play. Also starring Linda Lavin, George Hearn, and Austin Pendleton. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 11/21 for a 12/4 opening. *Music Box Theater, 239 W. 45th St. (239-6200).*

**Ivanov**—Critics often dismiss this early Chekhov work—he wrote it when he was just 27—as mawkish and half-baked. But the recent London revival, cannily translated by David Hare and wonderfully realized by Ralph Fiennes, drew raves, proving that the play isn't radioactive when combined with the proper elements on the periodic table. Those elements may well be here, in this Lincoln Center Theater production, in the form of Kevin Kline (who plays the title role), Jayne Atkinson (who plays his wife), Hope Davis (who plays Sasha), and the twice-Tony'd director Gerald Gutierrez. $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/20 opening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

**The Lion King**—Elton John and Tim Rice have composed three new songs for the stage version of this Disney blockbuster, and Roger Allers, who co-directed the 1994 film, has adapted the book. Nice, you say, but unmoving? *Hakuna Matata.* Julie Taymor, the downtown director who was multicultural long before it was fashionable and psychedelic long after, has reconceived the animated feature for actors wearing Japanese, Thai, and African masks. $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

**The Old Neighborhood**—Three interconnected one-act plays by David Mamet, starring Peter Riegert, Patti LuPone, Vincent Guastaferro, Rebecca Pidgeon, and Jack Willis. Directed by Scott Zigler. $45–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 11/19 opening. *Booth Theatre, 222 W. 45th St. (239-6200).*

**Street Corner Symphony**—The seventies, a decade that increasingly seems better suited to art than to life, comes roaring back in this revue of soul, pop, and boop-a-doop ditties. Period costume and dances accompany each number. *Get down.* Staged by Marion J. Caffey. $47.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/18 opening. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

### *Now Playing*

**Beauty and the Beast**—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

**Bring In 'da Noise, Bring In 'da Funk**—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

**Cats**—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

**Chicago**—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Marilu Henner and Joel Grey. (Simon: 12/2/96) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

**A Funny Thing Happened on the Way to the Forum**—A new revival of the 1962 musical, featuring David Alan Grier as Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

**Grease!**—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Lucy Lawless plays Betty Rizzo. $30–$67.50. Mon., Tues., Thurs., and Fri. at 8, Sat. at 2 and 8, Sun. at 1 and 6. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

## Onstage Self-Portrait

**Though one-person shows are spreading downtown like toxic mold, Frida Kahlo—Trotsky's mistress, polio's victim, and Mexico's most celebrated female painter—is as fine a subject as any for such a project. Allegra Fulton plays her with hypnotic, impeccably calibrated intensity in *Frida K.*, now running at Soho Rep through November 30. Tickets are $15. Call 334-0962 for more information.**

Photograph by Mike Drew.

**Jackie: An American Life**—As ominously titled as it is, this isn't a serious play. It isn't even a straight biography, though Gip Hoppe, the author, manages to cram in historical events both great and small. Instead, it relies on whimsical, ridiculous devices to convey some ideas about the nature of the First Lady's celebrity (the Rat Pack? LBJ? Joe Kennedy?—all puppets) and revels in portraits of the mundane. Margaret Colin stars. $45–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/10/97. *Belasco Theater, 111 W. 44th St. (239-6200).*

**Jekyll & Hyde**—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

**The King and I**—The Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring Kevin Gray, a former phantom from *Phantom*, in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

**The Last Night of Ballyhoo**—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*, is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

**Les Misérables**—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

**The Life**—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

**Miss Saigon**—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, will next week become one of Broadway's ten longest-running musicals. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

**The Phantom of the Opera**—Andrew Lloyd Webber's blockbuster continues to pack them in, recently edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened.

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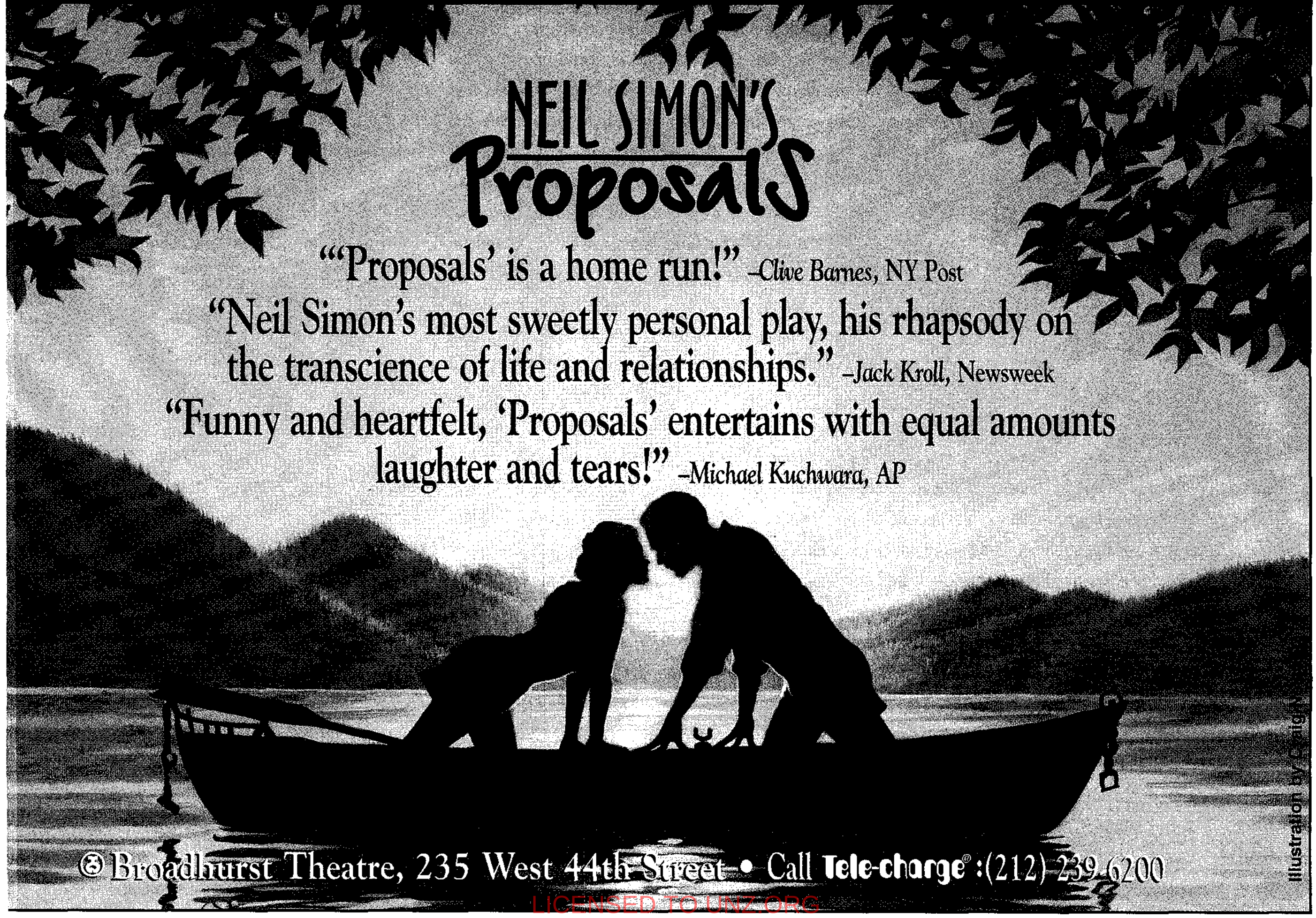

# NEIL SIMON'S
# Proposals

"'Proposals' is a home run!" -*Clive Barnes*, NY Post

"Neil Simon's most sweetly personal play, his rhapsody on the transcience of life and relationships." -*Jack Kroll*, Newsweek

"Funny and heartfelt, 'Proposals' entertains with equal amounts laughter and tears!" -*Michael Kuchwara*, AP

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Illustration by [illegible]

$15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

**Proposals**—It wouldn't be a new Broadway season without a Neil Simon comedy. This one varies from its predecessors, however, in that (a) it's set outdoors, (b) young people make up over half the *dramatis personae,* and (c) Joe Mantello, who is not Gene Saks, directs. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/6/97. *Broadhurst Theatre, 235 W. 44th St. (239-6200)*

**Rent**—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

**The Scarlet Pimpernel**—You've seen the billboard. Now come see the show. It's got romance, suspense, swashbuckling, and a whole bunch of eighteenth-century stuff; if it succeeds, Broadway could well be on its way to becoming a French Revolution theme park. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

**Side Show**—The story of the English-born Siamese twins Daisy and Violet Hilton, who during the twenties and thirties went from a freak show to vaudeville fame, has many tragic elements, and this new Broadway musical tries to tackle them. But musical comedy perforce has problems with tragedy, and this show is no exception. Yet when you tally up its credits and debits, you end up, if not exactly in the black, at least in a becoming Oxford gray. There are enough good songs by Henry Krieger to make the weak ones overlookable. There is wonderful scenery, inspired lighting, and the cast carries the show with panache and poignance. (Simon: 10/27/97). Alice Ripley and Emily Skinner star. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 10/16/97. *Richard Rodgers Theater, 226 W. 46th. St. (307-4100).*

**Smokey Joe's Cafe: The Songs of Leiber and Stoller**—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

**Titanic**—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and Lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2. Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

***Triumph of Love***—It's the Broadway musical-theater debut for F. Murray Abraham, an eagerly awaited return for *Sunset* diva Betty Buckley, and an excuse for Susan Egan, the especially belle Belle from *Beauty and the Beast,* to bend gender. The story, adapted from the eighteenth-century romantic comedy by Pierre Marivaux, twists and turns with each costume change. Directed by Michael Mayer (*Baby Anger*), adapted for the stage by James Magruder, music by Jeffrey Stock, and lyrics by Susan Birkenhead (*Jelly's Last Jam*) $45–$75. Tues.–Sat. at 8; Wed., Sat., and Sun. at 2 Opened 10/23/97. *Royale Theater, 242 W. 45th St (239-6200).*

## Off Broadway

*Previews and Openings*

**Bashevis—Tales of I. B. Singer**—A play based on the short stories of the Nobel Prize–winning author Starring David Marguiles. $20. Tues. at 8, Wed. and Sat. at 2. In previews for a 12/9 opening. *Dougla Fairbanks Theatre, 432 W. 42nd St. (354-2220).*

**Brides of the Moon**—A sci-fi spoof about four female astronauts and a monkey. Written and performed by the Five Lesbian Brothers. $28. Tues.–Fri. at 8 Sat. at 7 and 10:30, Sun. at 3. In previews for 12/2 opening. *New York Theatre Workshop, 79 E 4th St. (460-5475).*

**A Christmas Carol**—Hal Linden and Roddy McDowall take turns playing the miserly misanthrope. $25–$65. Tues. at 11; Wed.–Fri. at 11 and 7:30; Sat. at 1, 4, and 7; Sun. at 2 and 5. Previews begin 11/18 for an 11/22 opening. *Theater a Madison Square Garden, Seventh Ave. and 32nd St (307-4111).*

**Clue: The Musical**—Improbable, but true. Colone Mustard, Professor Plum, Miss Scarlet, et al. sing their way through the board-game whodunnit Book and direction by Peter DePietro; lyrics by Tom Chiodo; music by Galen Blum, Wayne Barker, and Vinnie Martucci. $45. Tues.–Fri. at 8, Sat at 6 and 9, Sun. at 3 and 7. Previews begin 11/18 for a 12/3 opening. *Players Theatre, 115 MacDouga St. (239-6200).*

**Cotton Patch Gospel**—Harry Chapin's musica retelling of the Greatest Story Ever Told. Presented by the Melting Pot Theatre Company. $25 Wed.–Fri. at 7:30, Sat. at 2 and 7:30, Sun. at 1 and 5. In previews for an 11/14 opening. *Theater a Riverside Church, 120th St. and Riverside Dr. (279-4200).*

**Cyrano de Bergerac**—Frank Langella, who has alway had a nose for a star-turning truffle, now gets to show it off in this hundredth-anniversary production of Edmond Rostand's classic at the Roundabout. In addition to playing the title character Langella directs and provides the adaptation. $50 Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for an 11/23 opening. *Roundabout's Laur Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

**The Irish . . . and How They Got That Way**—After a sold-out run at the Irish Rep., Frank McCourt's irreverent, lovingly told Gaelic history moves acros the street for another seven weeks. $30. Tues.–Sat at 8:15, Sat. and Sun. at 3. Reopens 11/20. *Chelse Playhouse, 125 W. 22nd St. (727-2737).*

**A Madhouse in Goa**—Sex and political intrigue in the Greek Islands. By Martin Sherman, author o *Bent;* directed by Nicholas Martin (*Full Gallop* and starring two-time Tony winner Judith Ivey $40. Tues., Thurs., Fri., and Sat. at 8, Wed. and Sun at 7. Opens 11/17. *Second Stage Theatre, 216 Broadway, at 76th St. (787-3392).*

**Major Barbara**—Perhaps the most electrifying showcase for George Bernard Shaw's considerable debating talents, this play, written in 1905, explore some of the author's favorite themes by pitting the rich against the poor, the idealist against the pragmatist, and the young against the old. $30 Tues.–Fri. at 8, Sat. and 3 and 8, Sun. at 3. In previews for an 11/24 opening at 7. *Irish Repertor Theatre, 132 W. 22nd St. (727-2737).*

**Mindgames**—Marc Salem, a mentalist and former director of research for *Sesame Street,* does a slew o fancy math tricks, stops his own pulse, and predict the contents of people's wallets. $40. Tues. at 8 Wed. at 2:30 and 8; Fri. at 8; Sat. at 2, 6, and 9; Sun at 3. Opens 11/17 at 6:45. *Westside Theatre, 407 W 43rd St. (239-6200).*

## Previews

## Alice's Underground

**Because it's based on a historical text, most people forget that Frances Goodrich and Albert Hackett's stage version of *The Diary of Anne Frank* is a work of inspired conjecture, and at times, a product of bold literary license. The script pulses with incidents that likely never took place, words that were probably never exchanged, and characters who may or may not have possessed all of the attributes assigned to them. For the newest Broadway production, which starts previews this Friday, playwright and author Wendy Kesselman decided that a revision was perhaps in order, not only to incorporate the recently released portions of Anne's diaries—which describe the young girl's sexual fantasies and volatile relationship with her mother—but also to weave in neglected information from the previously published versions. Linda Lavin, who plays Mrs. Van Daan, had a hand in the process, hoping to make her character both more challenging and more consistent with printed and verbal accounts. "In the old version of the play, she's more frivolous, and irrationally hysterical," says Lavin, a Tony-winning actor best known for her scrappy, apron-clad portrayal of Alice in the eponymous sitcom. "In this version, Mrs. Van Daan has dignity; she's vital and intelligent and productive. These were qualities we gleaned from the diary, but, for dramatic purposes, were set aside the first time around." And so: Meet the new Mrs. Van Daan, who serves as group cook, engages in passionate political discussion, and, at a moment of extreme humiliation, delivers a tender monologue rather than throwing a fit. Obviously, there's still some speculation going on here, and some dramatic liberties, too, but those familiar with the Frank family believe that this Mrs. Van Daan is much truer to her prototype. Lavin, ebulliently articulate, notes how frightening it is to tamper with a play that a secular culture deems sacrosanct. And to rehumanize people whom history has made saints. "There's a point in this new version where I snap at Anne," says Lavin. "I remember stopping during rehearsal and saying, 'Oh my God. I was just rude to Anne Frank.' "**

**JENNIFER SENIOR**

Photograph by Joan Marcus

**lud, River, Stone**—Two African-Americans, struggling to find their spiritual roots, instead find themselves stranded in a remote, and politically volatile, East African village. Written by Lynn Nottage (*Crumbs From the Table of Joy*), who drew her inspiration from a 1994 story in the New York *Times*. $37.50. Tues.–Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3. Previews begin 11/21 for a 12/14 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

**lever the Sinner**—American Jewish Theatre presents the sensational story of Leopold and Loeb—two wealthy, well-educated, and queer 19-year-olds who in 1924 murdered a 14-year-old on a whim. $32–$35. Tues.–Sat. at 8, Wed. at 2, Sun. at 2 and 7. Previews begin 11/22 for an 11/30 opening. *American Jewish Theatre, 307 W. 26th St. (633-9797).*

**'ride's Crossing**—A rich, densely populated memory play from Tina Howe about the 90-year-old (and imaginary) Mabel Tidings Bigelow, world-record holder for swimming the English Channel. $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. In previews for a 12/7 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

### *Now Playing*

**he Adjustment**—A high-powered, high-strung woman falls in love with her Hasidic chiropractor. *Oi!* Presented by the Jewish Repertory Theatre. Written by Michael Folie; directed by Pamela Berlin. $35. Tues. at 8, Wed. at 2 and 8, Thurs. at 8, Sat. at 8, Sun. at 2 and 7. Through 11/23. *Playhouse 91, 316 E. 91st St. (831-2000).*

**lligator Tales**—Unlike other solo performers, Anne Galjour does not hump the same obsessive autobiographical note. Instead, she plucks vivid sense memories from her bayou childhood—dredging for oysters, facing down hurricanes, fleeing from alligators—and brings them to life through eight imaginary, interconnected characters. $35. Tues.–Fri. at 7:30, Sat. and Sun. at 3 and 7:30. Opened 10/21. *Manhattan Theatre Club's Stage II at City Center, 131 W. 55th St. (581-1212).*

**Always . . . Patsy Cline**—It's still unclear whether this musical can weather the transplant from Nashville to New York, but it does have its selling points, including a six-piece orchestra, a twenty-song score, and a curious premise: Cline's actual two-year correspondence with an adoring Texas housewife. Tori Lynn Palazola stars. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 2 and 5. Closes 12/7. *Variety Arts Theatre, 110 Third Ave. (239-6200).*

**As Bees in Honey Drown**—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane; alertly directed by Drama Desk Award winner Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and J. Smith-Cameron. $47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. Opened 7/24/97. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

**Ballad of Yachiyo**—Against the backdrop of pre–World War I Hawaii, a love triangle develops between a young naïf, an artist, and a woman who needs them both. $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Through 12/7. *Public Theater's Martinson Hall, 425 Lafayette St. (239-6200).*

**The Batting Cage**—The Vineyard Theatre, which launched last year's Drama Desk Award–winning *How I Learned to Drive*, starts its season with a Joan Ackermann comedy about two sisters who team up at a Holiday Inn to scatter the remains of a third sibling. Directed by Lisa Peterson (*Collected Stories, Slavs!*). $30. Tues.–Sat. at 8, Sun. at 3 and 7:30. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

**Blue Man Group: Tubes**—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

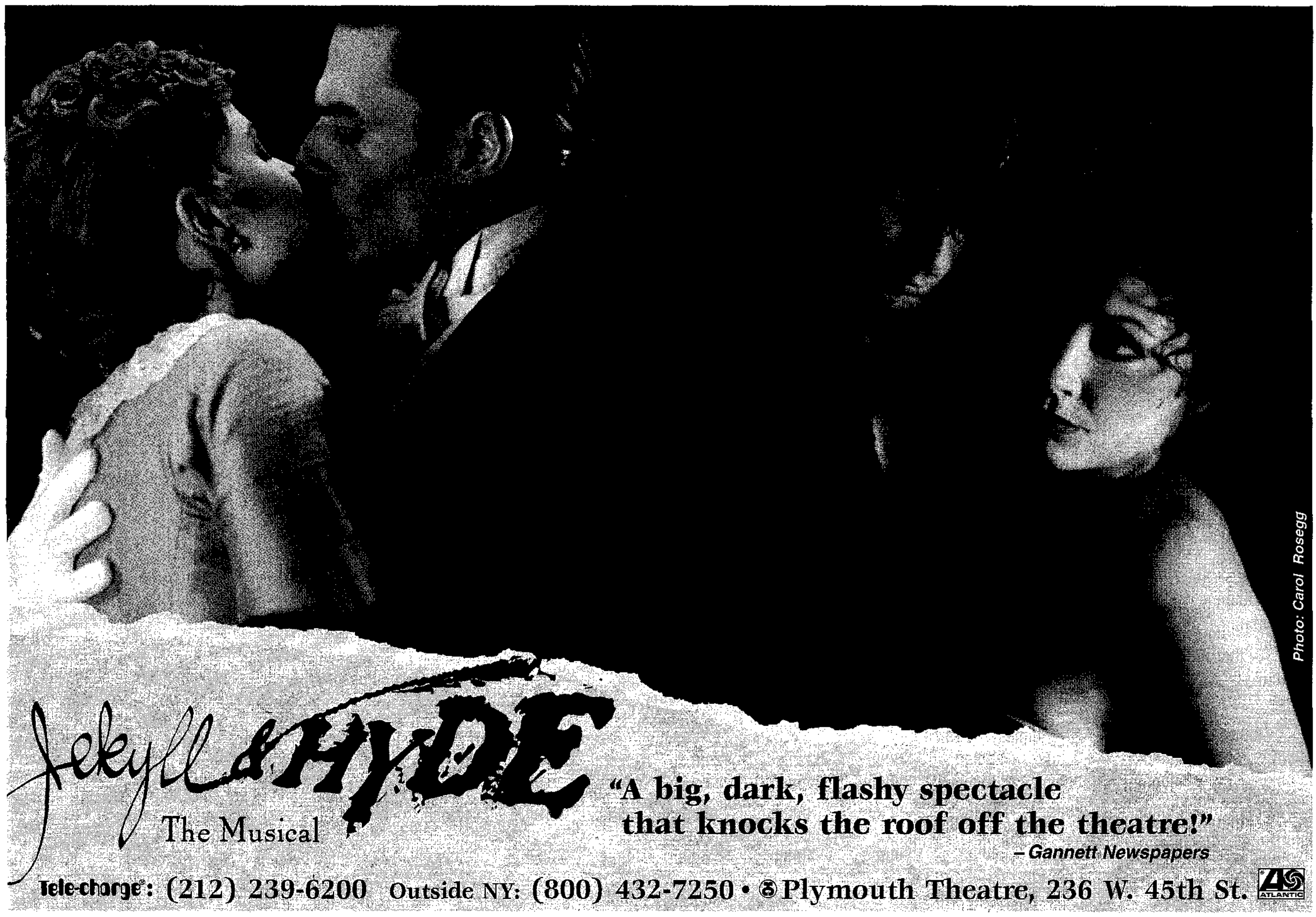
**The Broadway Kids Sing Broadway**—A musical revue of songs made famous by Broadway kids. Expect tunes from *Annie*, *The Sound of Music*, *The Wizard of Oz*, *Oliver*, and *Bye Bye Birdie*. $20. Sat. and Sun. at noon. *John Houseman Theater, 450 W. 42nd St. (354-2220).*

**Brutality of Fact**—Keith Reddin's new comedy about a dysfunctional trio of women. Two sisters—one an alcoholic, the other a recently divorced Jehovah's Witness—try out some rather unconventional tactics to repair each other's lives; Mom somehow gets involved, and it's all downhill from there. Directed by Casey Childs. $30–$35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 11/23. *Primary Stages, 354 W. 45th St. (333-4052).*

**Defying Gravity**—*Titanic* loathers, take heart. Although this is a play about the space-shuttle-*Challenger*

## Ground Rules:

**Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.**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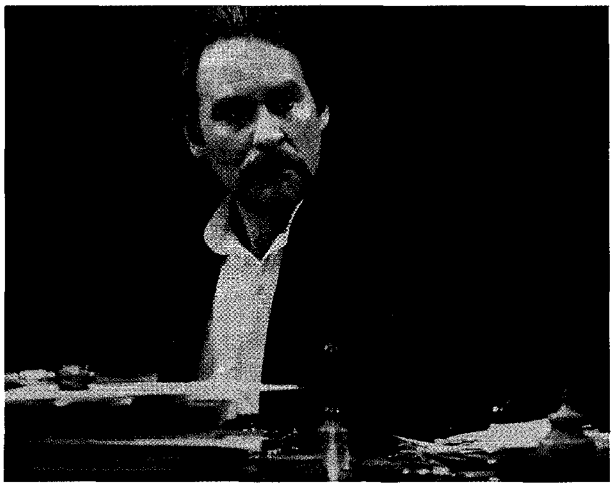
## Opening

# The Would Demon

*'Ivanov' is often dismissed by critics as the crude, melodramatic scribblings of a gifted but unformed author. That's understandable—Chekhov wrote it when he was only 27, and the play has, for a variety of reasons, been the victim of some especially disastrous stagings. But the current production, at Lincoln Center's Vivian Beaumont Theater, may conquer the play's inherent deficiencies through the potent combination of Kevin Kline, who plays the title character; the twice-Tony'd Gerald Gutierrez, who directs; and a crackling translation by David Hare. Opens November 20.*



disaster, it comes from the reliably twisted imagination of Jane Anderson, author of *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom.* Starring Lois Smith. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200).*

**Duo**—Two musicals by Michelangelo Alasa: The first, *Chez Garbo,* takes audiences through a conceptual artist's gallery of Greta Garbo's East Side apartment; the second, *Studio,* brings to life Serge Diaghilev, the legendary force behind the premiere of the Ballet Russe in Paris. $20. *Chez Garbo:* Fri. at 8 and Sat. at 2. *Studio:* Sat. at 7 and Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

**A Dybbuk**—The Public starts its season with an adaptation by Tony Kushner (*Angels in America*) of the Yiddish supernatural folk tale. A poor young rabbi dies and enters his beloved, Leah, as a *dybbuk*—or restless spirit—on her wedding day. Starring Ron Leibman; directed by Brian Kulick. $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Joseph Papp Public Theater, 425 Lafayette St. (239-6200).*

**Fantasticks**—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

**Filumena**—Maria Tucci, last seen on Off Broadway as the wonderful Ruth Steiner in *Collected Stories,* stars in this version of Eduardo DeFilippo's 1946 romantic comedy, which she translated herself. Directed by James Naughton; presented by the Blue Light Theater Company. $37.50. Wed.–Sat. at 8, Sun. at 7, Mon at 8. Through 12/7. *Theatre Four, 424 W. 55th St. (239-6200).*

**Fly**—A rattling, comic flight through the life of a young African-American man. By (and starring) Joseph Edward; directed by Wynn Handman. $35. Wed.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Through 11/23. *The American Place Theatre, 111 W. 46th St. (239-6200).*

**Forbidden Broadway Strikes Back!**—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

**The Forest**—Alexander Ostrovsky, arguably Russia's first professional playwright, wrote this amusing little comedy about two down-and-out actors more than 125 years ago, but the Pearl Theatre Company reckons it has never been performed in New York—until now. Directed by Shepard Sobel. $18–$30. Tues., Thurs., Fri., and Sat. 8, Wed., Sat. and Sun. at 2. Through 11/30. *Pearl Theatre, 80 Saint Mark's Place. (598-9802).*

**Godspell**—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Fri. at 7:30, Sat. at 3 and 7:30, Sun. at 3. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

**Grandma Sylvia's Funeral**—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

**Gross Indecency: The Three Trials of Oscar Wilde**—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

**H. Finn Esq.**—The great-great-grandson of Tom Sawyer (maybe) teams up with the great-great-grandson of Huckleberry Finn (also maybe) to travel up the Mississippi River from New Orleans to Hannibal, Missouri. By Peter Zablotsky; directed by John Ahlers. $25. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/7. *Kaufman Theatre, 534 W. 42nd St. (239-6200).*

**How I Learned to Drive**—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively. (Simon: 3/31/97). Now starring Molly Ringwald and John Shea. $25–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7. Opened 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

**Howard Crabtree's When Pigs Fly**—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, passed away in June of 1996, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

**I Love You, You're Perfect, Now Change**—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Mon. and Tues at 8, Wed. at 2:30 and 8, Fri at 8, Sat. at 2:30 and 8, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

**I'm Still Here . . . Damn It!**—Sandra Bernhard, who, by turns, waxes vulnerable and outrageous in her one-woman shows, returns to Off Broadway for th first time in nearly a decade. $30–$35. Tues.–Sat. a 9. *Westbeth Theatre Center, 151 Bank St. (307-7171,*

**Jewish Stories Paris Brussels**—Two related plays, presented by Ubu Rep, that grapple with the fadin presence of ritual in modern Jewish life. In th first, *Mama'll Be Back Poor Orphan,* a man encounters his dead parents in an anaesthesia-induced fog; in the second, *Boris Spielman's Bı Comeback,* an elderly Jewish actor moves in wit his son the night he takes the title role in *Kin Lear.* Directed by Jonas Jurasas. $25. Tues.–Sat. at Wed. at 2, Sun. at 3. Through 11/23. *Ubu Reperto ry Theater, 15 W. 28th St. (679-7562).*

**The Last Session**—This is a musical that, strangely, i about AIDS, and, stranger still, is neither absurdi nor morbid. During its summer run at the Curri can Theatre, the show developed a passionate fol lowing; it has now moved uptown for an open ended run. Music and lyrics by Steve Schalchlir upon whose life the musical is partially base Book and direction by his partner, Jim Brochı $25–$30. Mon., Tues., Fri., and Sat. at 8; Wed. a 2:30 and 8; Sun. at 3 and 7:30. Opened 10/17/9 *47th Street Theatre, 304 W. 47th St. (239-6200).*

**Late Nite Catechism**—Maripat Donovan as parochial-school-teaching nun backed by a magisterium of unassailable moral authority and som mean wrist action with a ruler. $35. Wed.–Sat. a 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke Church Annex, 308 W. 46th St. (239-6200).*

**Mere Mortals**—David Ives presents six one-act ranging from Mamet to mini-golf to mayfly mating rituals. $45. Tues.–Sat. at 8, Wed. and Sat. a 2:30, Sun. at 3. Opened 4/29/97. *John Housema Theatre, 450 W. 42nd St. (239-6200).*

**Mojo**—Jez Butterworth's Olivier Award–winnin comedy, soon to be a film, about five toughs wh try to launch their careers in London's fledglin rock and roll scene. Watch for shades of Tarantin not just in the gritty, paranoid dialogue but th cheerfully violent plot: A 17-year-old rocker get hijacked by the mob, his patron gets chopped u and dumped in a couple of dustbins, a bunch lowlife club operators take control, etc., etc., et $32. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. *A lantic Theatre Company, 336 W. 20th St. (239-6200*

**Perfect Crime**—Warren Manzi's long-running thrille about a wealthy psychiatrist accused of murderin her husband, and the small-town detective wh tries to prove she committed the "perfect crime. $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatr 1553 Broadway, at 46th St. (695-3401).*

**Radio City Christmas Spectacular**—Live animal Rockettes, mistletoe. $25–$57. Tues.–Fri. at 2:3 and 7:30, Sat. at 10, 1, 3:30, 6:30, and 9, and Sur at 10, 1, 4, 7:30. *Radio City Music Hall, 1260 Sixt Ave., bet. 50th and 51st. (307-1000).*

***Rafferty Rescues the Moon***—A puppet show about young Irish boy and his two sidekicks, Spide Murphy and Finbar Bat, who set out to rescue th moon from the tummy of the Great Fish. Writte by June Anderson. $20. Sat. and Sun. at 1 and Through 1/4. *Irish Repertory's W. Scott McLucas The atre, 132 W. 22nd St. (727-2737).*

***Secrets Every Smart Traveler Should Know***—A music comedy revue that lampoons the camera-totin and madras-wearing. Directed by Patrick Quin $40; optional dinner one hour before curtai Mon., Wed., Thurs., and Fri. at 8, Sat. at 7:30 an 10:30, Sun. at 3 and 7:30. Opened 10/30/97. *T ad Theatre, 158 W. 72nd St. (362-2590).*

***Sketches on Morning, Noon, & Night***—Monologui Spalding Gray, who has turned kvetching and ob sessing into an art form, presents a work-in progress about a day in the life of his family. $2 Mon. at 8. Through 12/22. *P.S. 122, 150 First Ave at 9th St. (477-5288).*

**Stomp**—As the title implies, a loud, aggressive, an energetic show in which a troupe of performe dances, claps, and generally bangs on everything i sight. Featuring buckets, brooms, trash-can lid and, yes, the kitchen sink. $29.50–$45. Tues.–Fr at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opene 2/27/94. *Orpheum, 126 Second Ave., bet. 7th an 8th Sts. (477-2477).*

**Tell-Tale**—It's part Poe, part *Paris Is Burning,* and a drag. Theatre Couture's summer sensation, starrin

Photograph by T. Charles Erickso

the begowned Sherry Vine and the befrocked Jackie Beat, has moved, in modified form, to the West Village for an open-ended run. $27.50–$32.50. Wed.–Sat. at 8, Sun. at 3 and 7. Opened 10/15/97. *Cherry Lane Theater, 38 Commerce St. (239-6200).*

**Naked Men**—See title. Written and directed by Ronnie Larsen, the author of *Making Porn,* which just closed after more than 500 performances. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Opened 10/16/97. *Actors' Playhouse, 100 Seventh Ave. S. (239-6200).*

**at's Life!**—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

**érèse Raquin**—Elizabeth Marvel plays the caged, hot-blooded title character in Zola's 1867 tale of adultery and despair. Presented by Classic Stage Company, directed by David Esbjornson, and adapted for the stage by Neal Bell. $25–$35. Tues.–Sat. at 8, Sun. at 3. Through 11/23. *Classic Stage Company, 136 E. 13th St. (677-4210).*

**ree Days of Rain**—Richard Greenberg, who specializes in contemporary drawing-room comedies, paints in a slightly darker hue this time around. There's still humor here, and romance, too, but at the heart of this drama lie two estranged siblings who discover a private journal kept by their father. $47.50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. *Manhattan Theatre Club's Stage I at City Center, 131 W. 55th St. (581-1212).*

**ny 'n' Tina's Wedding**—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

**vo Pianos, Four Hands**—Ted Dykstra and Richard Greenblatt, a pair of talented pianists who never made it to the recital halls, wax philosophical about pushy parents, arrogant students, and smug concert judges. $40–$45. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opened 10/30/97. *Promenade Theater, 2162 Broadway, at 76th St. (239-6200).*

## Opening
## Gone to Hellas

**In *A Madhouse in Goa,* Martin Sherman, the careful and elusive author of *Bent,* offers up a pair of seemingly disparate but ultimately connected stories of life on two Greek islands. Judith Ivey stars. Opens November 17 at Second Stage Theatre.**

hotograph by Susan Cook.

**Tullis** *continued from page 54*

"Yeah," he continues, "I think about their early deaths and the freakishness of them and how much they've taken away from the family."

Family expectations weighed heavily on Bingham until about seven years ago, he says. "And that's good. People should expect a lot from you." *Courier-Journal* editors suffered his training for consecutive summers as a teenager ("I didn't know what attribution was, and I said, 'What do you mean? The guy said it—don't you believe me?' "), but, says Bingham, "I learned how to write a news story soon after my first ejaculation."

One impulse or the other led him to Cambodia for the first time in 1992, when he traveled there with his then-girlfriend, primarily to see the monuments at Angkor. On a return trip the following year, the day he flew in, the U.N. was pulling out, which led to an increased Khmer Rouge presence near Siem Reap and in Cambodian politics generally—a development Bingham presciently wrote about for *The New Yorker.* He became friends and colleagues with a group of expat journalists putting out an English-language newspaper, *Cambodia Daily,* and continues to follow the situation in Cambodia with a journalist's eye. Bingham was last there in June. He smirkingly describes being at Phnom Penh parties with all the correspondents, somebody getting a phone call, and the rest of them all jumping on it, afraid to get scooped. "You could've called in a coup as a prank—it was ridiculous," Bingham recalls. He left the country just weeks before Second Prime Minister Hun Sen's coup against First Prime Minister Prince Ranariddh—only to end up in Paris with Ranariddh himself. Bingham admits that "hanging out with an exiled prince in Paris has a certain sexiness to it."

"IT WAS REALLY COOL WATCHING HIM LEARN how to write," recalls Gaghan, an Emmy-winning screen- and television writer now living in West Hollywood. "He used to have lines like 'She liked to drink and fuck almost as much as she liked to play backgammon.' But he got really good really fast; it sucked when I realized one day that he'd become a better fiction writer than me."

Bingham exploits this skill to limn the fertile dark side of Manhattan's ruling classes—with all the sympathy of an executioner. He's a spy among young preppies, revealing alcohol and drug abuse, illicit romance, and family betrayal among America's most cloistered class.

"Anything that smacks of traditional societal expectations, he inherently kicks against," explains Piazza San Marco G&T-drinker Eoghan Mahony, Bingham's friend since boarding school. "There's a twisted heroism in those characters' actions, because they're placed in a world where either you conform completely or you see the shadow side of becoming a lawyer or investment banker. From an early age, he recognized the hypocrisy of it and the stuff that's hidden by class."

Bingham's story "Marriage Is Murder," in which a honeymooning couple decide to kill the "short man with . . . a face the color of a raw steak" who hits on the wife, was inspired by the news that Mahony was to be married, the first of Bingham's close friends to tie the knot. (The characters have nothing to do with Mahony, an Angeleno who works at Jim Henson Pictures, and his wife, it should be noted; Mahony is "glad that Rob's interpretation is this beautifully debauched couple.")

The characters in many of Bingham's stories are driven to act as they do by the allure of self-destruction. "She mingled in that thrilling corner of his heart that still wanted to destroy himself" goes a line from "The Fixers."

"I think everyone's got to manage their death drive, their will to destroy themselves," Bingham says. "I've tried to become as conscious of it as possible, that there are these people who've died before you, and you don't want to do that."

He's further concerned that readers may put down his stories thinking he hates his characters, that their cheating and lying and sacrificing of one another reflects a deep cynicism. "It does worry me, this cynicism people get from the book," he says. "The really despicable [characters], if they were stretched out into a longer form, they'd be fleshed out. The way they're missing each other is really the point. They've become unstuck. And if people don't sympathize whatsoever with their unsympathetic qualities, then I've sort of failed."

Bingham will get the chance to "stretch out" in the novel he's working on. "It's a major point of anxiety for me right now. I don't want to talk about it," he says. He e-mailed Mahony that every time he sits down to work on it, he "feels like [he's] standing at the starting line of a marathon, smoking."

So is Bingham a detached artist despising the fruits of his own imagination, or an involved participant in the world trying to give people something nice to read? Well, ask whether he cares how people respond to his work.

"Of course I fucking care! What the fuck do you think?!" he says, and laughs a little uncomfortably. ■

# restaurants

**Peacock Galley...Hell's Juice Bar...Windows**

## Manhattan

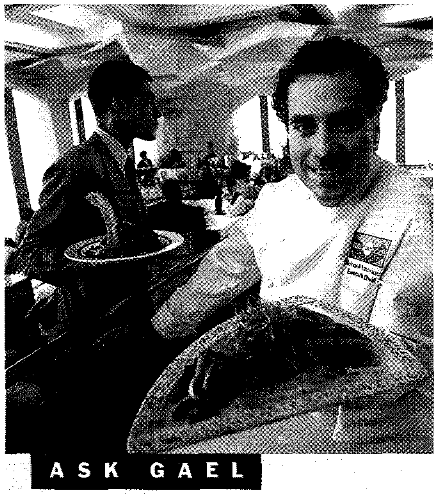
### *Lower New York*

**Canal House**—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, TM, V.*

**Diva**—Another hip spot at the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

**Ecco**—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

**Hudson River Club**—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*



**Penang**—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

**Salaam Bombay**—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

**SoHo Kitchen and Bar**—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

**Tennessee Mountain**—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

**Tribeca Grill**—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

**Wall Street Kitchen & Bar**—As downtown grows more and more residential, its halls of finance, like this former bank building, are being converted into service establishments. This sister of SoHo Kitchen & Bar offers a similarly extensive selection of beers and wines by the glass, plus such eclectic American fare as beer-braised short ribs with egg noodles, and pizza topped with shrimp, smoked bacon, and roasted tomatoes. *70 Broad St. (797-7070). (M) AE, CB, DC, DS, MC, V.*

**Windows on the World**—It's tough to compete with the stunning views from this lower-Manhattan perch, but the eclectic American menu makes a valiant effort. A stellar wine program and dishes like baby pheasant in Savoy cabbage and lobster with clam risotto give diners good reason to glance at the table from time to time. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

**ASK GAEL**

### *Must I torture my palate for a drop-dead view?*

**Now that executive chef Michael Lomonaco has battened down the kitchen at Windows on the World, you can have your view and eat it, too. A jeweled, miniaturized Manhattan stretches far below as you dip a giant Gulf shrimp into zesty black-bean tartar sauce or spear a scallop from its black-truffle vinaigrette. But our Italian pals are lured away from the mesmerizing panorama long enough to exclaim over a macho sirloin, the really first-rate rack of lamb, and savory monkfish " 'T' bone." (Entrées $25 to $35.) Excessive saltiness and a slowpoke kitchen should be easily cured. Early birds (5 to 6 P.M.) get the three-course Sunset Menu for just $35. (1 World Trade Center; 524-7000.)**

### Ground Rules:

**Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.**

**Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.**

### *Below 14th Street, East*

**Asti**—This 70-year-old Village mainstay epitomize the concept of the singing waiter. Professiona opera singers perform arias and show tunes whil waiters manage to carry a tune *and* serve orders c seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE CB, DC, MC, V.*

**Osso Buco**—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions c the eponymous house specialty, Caesar salad, frie calamari, and T-bone steak. *88 University Pl., nr. 11t St. (645-4525). (M) AE, DC, DS, MC, V.*

**Roettele A.G.**—One of the very few places on thes shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties lik spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, th exotic strains of live Swiss music. *126 E. 7th S (674-4140). (M) AE, DC, DS, MC, TM, V.*

### *Below 14th Street, West*

**Blue Note Jazz Club and Restaurant**—Should you develop an appetite while listening to some of th world's best jazz acts, this famous Village club offers a full menu, with such Continental fare a shrimp with scallops and salmon with champagn sauce. Open for brunch, too. *131 W. 3rd St. (475 8592). (M–E) AE, DC, MC, V.*

**Boxers**—A lively neighborhood American bistro o a heavily trafficked corner of Sheridan Square. Th giddy bar scene brings them in, and the high-spirited frenzy and good food keep them comin back. *190 W. 4th St. (633-BARK). (I) AE, CB, DC DS, MC, TM, V.*

**Greenwich Cafe**—This Village café, with its plush antique wing chairs and rococo mirrors, has loungy feel and is open around the clock with menu that crosses every border. Representativ items include crab cakes with lobster sauce an fennel tempura, grilled salmon with jasmine rice and a veggie burger with minted couscous. N cover for the jazz brunch. *75 Greenwich Ave. (255 5489). (I–M) AE, DC, DS, MC, V.*

**Rincón de España**—Spanish restaurant offering excellent paella and seafood; very small and intimate *226 Thompson St. (260-4950). (I) AE, CB, DC DS, MC, V.*

**Salam Cafe and Restaurant**—This casual Arabi restaurant ensconced in a Village brownstone offers a broad variety of Middle Eastern food, including kebabs, couscous, and lamb with yogurt

Photograph by Warren Salow

and-sesame sauce, plus lots of vegetarian options. Try the Lebanese wine. *104 W. 13th St. (741-0277). (I–M) AE, MC, TM, V.*

**evilla**—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

**o Pepe**—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

**illa Mosconi**—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

**ashington Place**—The large, comfortable dining room feels vaguely colonial, with old prints on the walls and lots of dark wood, but the well-executed American menu couldn't be more modern. Standouts include maple-brushed salmon, roasted venison, and an unusually delicious cherry pie. *75 Washington Pl. (539-1776). (M) AE, MC, V.*

**e Waverly Inn**—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

### *14th–42nd Streets, East Side*

**ambou**—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

**ella Donna Bar and Grill**—The third in a line of inexpensive Italian pasta parlors, this downtown branch satisfies all manner of macaroni cravings, with dishes like rigatoni Carmine, penne vodka, and capellini pescatore. Cap it off with tirami su, the house dessert. *18 E. 23rd St. (505-3678). (I–M) AE, DS, MC, TM, V.*

**rew's**—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

**ampagna**—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

**l Parador Cafe**—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

**eartland Brewery**—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

**edusa**—A lot of thought went into the décor at this new restaurant: The floors and bar are red travertine marble, and decorative ironwork details the sconces and door frames. The au courant Mediterranean menu includes such specialties as poppy-seed-encrusted tuna with lime sauce and rack of lamb with Chianti and grilled golden apples. *239 Park Avenue South, nr. 19th St. (477-1500). (M) AE, MC, V.*

**Oyster Bar**—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

**Piccolino**—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

**Rossini's**—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

**Stock & Tankard**—Those looking to unwind after a hard day at the office can find comfort in this low-key bar, which serves over fifty microbrewed beers, twenty wines by the glass, diverse martinis, and frozen drinks. The steakhouse menu includes alligator and other offbeat options. *587 Third Ave., nr. 38th St. (661-3181). (M) AE, DC, DS, MC, TM, V.*

### *14th–42nd Streets, West Side*

**Caffe Bondí Ristorante**—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

**Simply Pasta**—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

**Tap Room**—New York's very first Austrian brewpub, with fresh lagers and pilsners on tap and a menu that indicates a seriousness about food that's rare in the microbrewery business. Goulash, spaetzle, Wiener schnitzel, and homemade sausages sound like the perfect accompaniments for beer. *3 W. 18th St. (691-7666). (M) AE, DC, DS, MC, V.*

### *43rd–56th Streets, East Side*

**Ambassador Grill**—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. The lobster-and-champagne Sunday brunch is a lavish, all-out production. *44th St. in the Regal U.N. Plaza Hotel (702-5014). (M–E) AE, DC, DS, MC, V.*

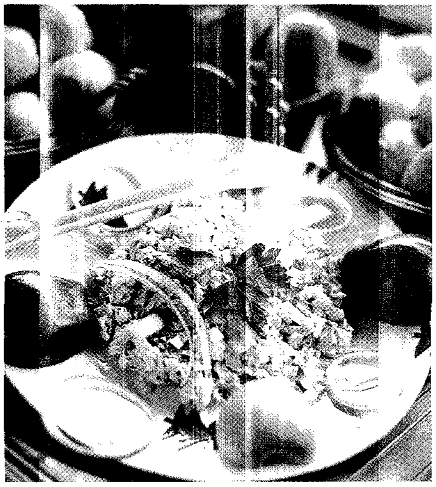
**Café Centro**—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

**Caviar Russe**—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

**Cocktail Terrace at the Waldorf-Astoria**—A convenient roost for a business breakfast or afternoon tea. At night, to accompany your cocktail, there's live piano music and the occasional fashion show. *301 Park Ave., at 50th St. (872-4818). (M) AE, DC, MC, V.*

**Ristorante De Grezia**—As much attention is paid to the comfortable surroundings as to the Italian edibles at this East Side restaurant. The room is done up in golden oak and adorned with brass hurricane lamps, and the pasta, like the black penne with shrimp, broccoli and roasted tomatoes, gets special treatment. *231 E. 50th St. (750-5353). (M–E) AE, MC, V.*

**Divine Bar**—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu in-



## Opening

## Urban Jungle

*Amazonia, a new juice bar and café in Hell's Kitchen, has imparted a sunny tropical spirit to a particularly gritty patch of the Port Authority's backyard. The axé (Portuguese for "good energy") and other smoothies incorporate unfamiliar ingredients like cajú, citric acerola, and guaraná powder, best-known as a stimulant in a Brazilian soft drink. Sandwiches and salads—save for the Tropical Dog, a very unballpark frank on a Portuguese roll, topped with tomato mayonnaise, potato chips, and corn or pineapple—are more traditional. (498 Ninth Avenue, near 38th Street; 268-0796.)*

otographs by Erik Rank(2).

cludes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, V.*

**Fresco**—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

**Genki Sushi**—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (983-5018). (I–M) AE, MC, V.*

**Giambelli 50th Ristorante**—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

**Jimmy Sung's**—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

**La Mediterranée**—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

**Le Perigord**—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

**Lespinasse**—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

**Mica Bar**—This quiet side street in Turtle Bay is slowly becoming a spawning ground for luxe lounges. The most striking element of this new duplex is its enclosed deck bar, with a convertible roof that can open and close depending on the season. A menu of light Asian tapas features baked oysters, a variety of satays, and Hong Kong gravlax; the beverage menu, from sake cocktails to champagnes by the glass, is extensive. *252 E. 51st St. (888-2453). (M) AE, DC, MC, TM, V.*

**Monkey Bar**—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder, and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

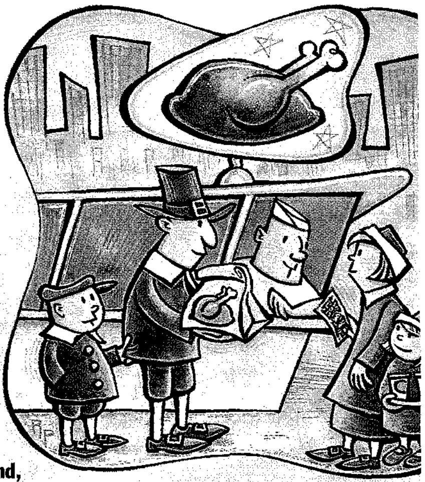
**Montebello**—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

**Morton's of Chicago**—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

**Naples 45 Ristorante e Pizzeria**—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

**Otabe**—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

**The Park Restaurant**—The plush surroundings in th new hotel-lobby restaurant are much fussier, b no more elegant, than the French-American fa concocted by ex–Lespinasse chef Fabrizzi Salerni. Sample dishes include porcini risotto, ye lowfin-tuna tartare in wheat crust, steak-frites, an pan-roasted halibut in crispy rice paper. Pian music performed nightly, and cigar smokers hav their own private lounge in which to indulge. *10*



## Data
# Piece Meal

**Christmas may be the most disappointing holiday, in terms of expectations (and gift requests) unmet, but for expert and novice cook alike, Thanksgiving is downright terrifying. Family members who've managed to repress deep-seated grudges and therapy-induced issues all year gather around the table and, amid the passing of potatoes, regress into old behavioral patterns. The pressure is on the cook, and the ritual sacrifice of turkey-stuffing-and-sweets, to demilitarize the banquet zone. The temptation to throw in the dish towel and give thanks in a restaurant is incredibly seductive, even if the outcome is vaguely impersonal. More and more often, chefs and caterers have stepped into the breach with a near-perfect solution: preparing gourmet feasts for pick up or home delivery. (Quasi-traditionalists can cook the bird—wild, free-range, or organic—and buy everything else.) Here, a few of our favorite places to lighten the load and the mood, plus a couple of non-traditional ways to prepare for, and spend, Turkey Day.**

| HOLIDAY HELPER | WHAT YOU GET |
|---|---|
| **THE LOBSTER CLUB**<br>24 East 80th Street; 249-6500 | "Everything but the Turkey" menu, at $25 per person, includes acorn-squash ratatouille, celery-and-sweet-potato gratin, wild-mushroom stuffing, cranberry marmalade, and an assortment of bread puddings. |
| **MIKE'S TAKE-AWAY**<br>160 East 45th Street; 856-6453 | In his new storefront, midtown's "Nice Soup Guy" has assembled an à la carte selection of signature dishes plus some festive specials. For example: curried-sweet-potato bisque, sage-and-butternut-squash barley risotto, root-vegetable gratin, and puréed cauliflower with nutmeg. |
| **HOME AWAY FROM HOME**<br>270 Bleecker Street; 627-1134 | This re-created midwestern general store is a repository for all things traditional: $30 per person for turkey, stuffing, mashed potatoes, gravy, cranberry sauce, veggies, and pie. (Substitutions may be made for all-white-meat or oven-ready turkey, or for a vegetarian entrée.) |
| **KITCHENETTE**<br>80 West Broadway; 267-6740 | The home-style-cooking experts of TriBeCa provide fixings from soups (butternut-squash-and-pears, roast-onion-and-leek-with-pumpkin-croutons) to superlative pies (sour-cream-apple-and-cherry, sweet-potato-praline) and a recipe for leftover-turkey-and-sweet-potato hash. |
| **UNION SQUARE CAFE**<br>21 East 16th Street; 989-3510, ext. 24 | Everyone's favorite restaurant takes an optimistically heartwarming approach to the holiday with a morning market meeting on Saturday, November 22. Kids ages 8 to 11 (accompanied by an adult) will learn how to make stuffing and then start stocking up for the big day at the Greenmarket. ($35 per grownup and child, plus two cans of food to donate to City Harvest.) Call to reserve. |
| **THE SCREENING ROOM**<br>54 Varick Street; 334-2100 | A five-course gourmet dinner of Pilgrimish dishes like johnnycake and pumpkin-steamed pudding, followed or preceded by a screening of that Thanksgiving classic, *Casablanca*. ($48; $35 for kids under 10; $5 for a movie ticket.) |

Illustration by Robert Piersan

E. 56th St. (750-5656). (E) AE, MC, V.

**an Martin's**—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

**hinbashi**—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

**hinbashi-an**—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

**atou**—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

**orremolinos**—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

**he Town Crier**—The American fare here includes standards like burgers and open-faced reuben sandwiches, and the ambience is geared toward rest and relaxation. Those not up for the relatively strenuous tasks of pool or darts may smoke cigars and watch any of the seven—count 'em—television sets. *303 E. 53rd St. (223-3157). (M) AE, DC, DS, MC, TM, V.*

**ropica**—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

**arela**—Long a popular place for unwinding—with the assistance of mighty potent margaritas—after work, this popular cantina serves regional Mexican cuisine. Red-snapper hash and roasted duck with red chili and dried fruit are some menu highlights. *953 Second Ave., nr. 50th St. (644-6740). (M) AE, DC.*

### *43rd–56th Streets, West Side*

**merican Festival Cafe**—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

**ello**—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

**en Benson's**—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

**ombay Palace**—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

**roadway Joe**—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

**estaurant Charlotte**—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

**China Regency**—This Chinese-Japanese hybrid is located conveniently in midtown's hotel nexus. Try any of the noodle dishes or a sampling from the sushi bar. Private-party facilities are upstairs. *850 Seventh Ave., nr. 54th St. (247-6440). (M) AE, MC, V.*

**Ciao Europa**—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

**Cité**—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

**Da Rosina**—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.97 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

**Ed Sullivan's**—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

**Frankie and Johnnie's Steakhouse**—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

**Java Shop**—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

**JUdson Grill**—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

**La Crêpe de Bretagne**—This midtown bistro specializes in crêpes, serving over 70 varieties, sweet and savory, plus French classics from bouillabaisse to cassoulet. *46 W. 56th St. (245-4565). (M) AE, DC, MC, TM, V.*

**La Veranda**—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

**Langan's**—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

**Lattanzi**—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

**Le Bernardin**—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

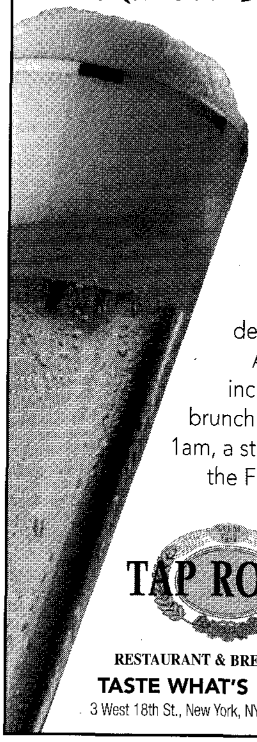
**Le Rivage**—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

**Les Pyrenées**—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

**Martini's**—Convenient for pre- and post-theater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

**Osteria al Doge**—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a va-

The Not-So-Flat part of the Flatiron District.



Is it a brewpub? Is it a restaurant? It's the Tap Room, featuring classic Austrian beers brewed on the premises and a delicious Austrian-American menu, including weekend brunch. Open 12pm to 1am, a stein's throw from the Flatiron Building.

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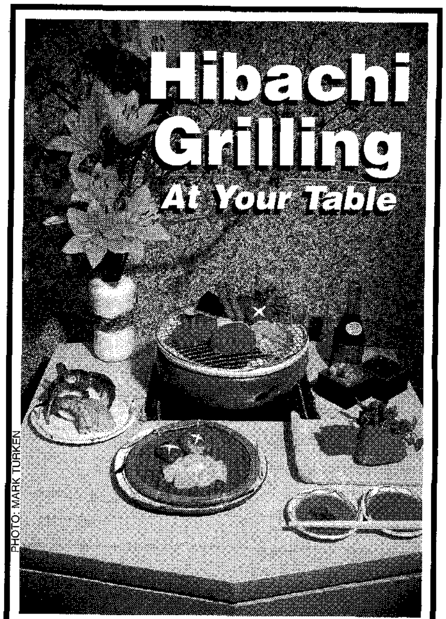

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riety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

**Osteria del Circo**—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

**Patsy's**—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

**Pierre au Tunnel**—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (575-1220). (M) AE, MC, V.*

**Pig and Whistle**—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

**Rainbow Room**—Still a favorite celebration destination, this deluxe perch 65 floors above sea level offers a variety of entertainment options. Follow a feast—now prepared by acclaimed chef Waldy Malouf—with old-fashioned cocktails in the Promenade Bar or cabaret at Rainbow & Stars. Try the prix fixe and pretheater menus. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

**Redeye Grill**—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, is great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

**René Pujol**—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

**Ruth's Chris Steakhouse**—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

**The Sea Grill**—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with tabbouleh in spicy lobster oil, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

**Stage Delicatessen**—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

**T.G.I. Friday's**—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas, and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, TM, V.*

**Torre di Pisa**—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

**Victor's Cafe 52**—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714 (M) AE, CB, DC, MC, TM, V.*

### *57th–60th Streets*

**Café Botanica**—This American restaurant in the Essex House hotel is an airy, plant-filled respite fro the congestion of Central Park South. Sunda brunch is a neighborhood fixture; at night, sampl the chef's renditions of poached tuna Niçoise an rack of lamb. *160 Central Park S (484-5120). (E) AE, DC, DS, MC, V.*

**Contrapunto**—Join the queue in th good-looking, updated restaura that's added a roster of sophisticate meat and seafood dishes to i renowned pastas. *200 E. 60th St. (751 8616). (M) AE, CB, DC, DS, MC TM, V.*

**The Manhattan Ocean Club**—Savor you seafood in an elegant dining roo decorated with Picasso ceramics an Brazilian-red-cherry floors. *57 W. 58 St. (371-7777). (E) AE, CB, DC, D MC, V.*

**Nirvana**—The only Indian restaura with a superb view of Central Par and a varied menu of Bangladeshi an Pakistani specialties. Sample from a selection of curries, kormas, biryani kababs, tandooris, and vegetarian dishes. *30 Central Park So. (486-5700). (M AE, MC, V.*

**Rosa Mexicano**—Did someone sa "fresh-pomegranate margarita"? Ye someone did. What's more, this sp prepares your guacamole tableside ( south-of-the-border hibachi?). Som of the tastier gourmet Mexican in th city. *1063 First Ave., at 58th St. (75 7407). (M) AE, CB, DC, MC, V.*

**San Domenico**—Toques off to owne Tony May, who may have done mor for the cause of serious Italian cooking in New York than any other singl restaurateur. His dining room is formal, and the food is wonderful. *24 Central Park So. (265-5959). (E) AE CB, DC, MC, V.*

**Serendipity 3**—A fun house f grown-ups and kids alike, with a foyer boutique and a wildly eclecti American menu featuring frozen h chocolate, foot-long hot dogs, an fabulous dessert concoctions. *225 E 60th St. (838-3531). (I) AE, CB, DC MC, TM, V.*

### *Above 60th Street, East Side*

**The Boathouse**—This is a glorious oasis in Central Park where you'll fin an extensive American menu, featuring such enticing dishes as the "lobste Martini," house-smoked, pan-roaste swordfish, and grilled veal chop wit truffled mashed potatoes. For postprandial excitement, rent a bicycle, rowboat, or a gondola. Live jazz Monday through Thursday. *Central Park, n 72nd St. and Fifth Ave. (517-2233). (M AE, MC, TM, V.*

**Cabana**—The Pan-Caribbean menu this East Side restaurant casts wide f its influences, which range from Cuba to Aruban. At $17.95, a shellfish ste simmered in a tomato-garlic broth the most expensive entrée. Lunch specials, especially the sandwiches like media noche and jerked chicken, are particularly good bargains. And where els could you find as eclectic an appetize as the bocadillos, with conch and vegetable fritters, jerked chicken wing and beef patties sharing the same plat *1022 Third Ave., nr. 60th St. (98 5678). (I) AE, DC, MC, V.*

## First Taste

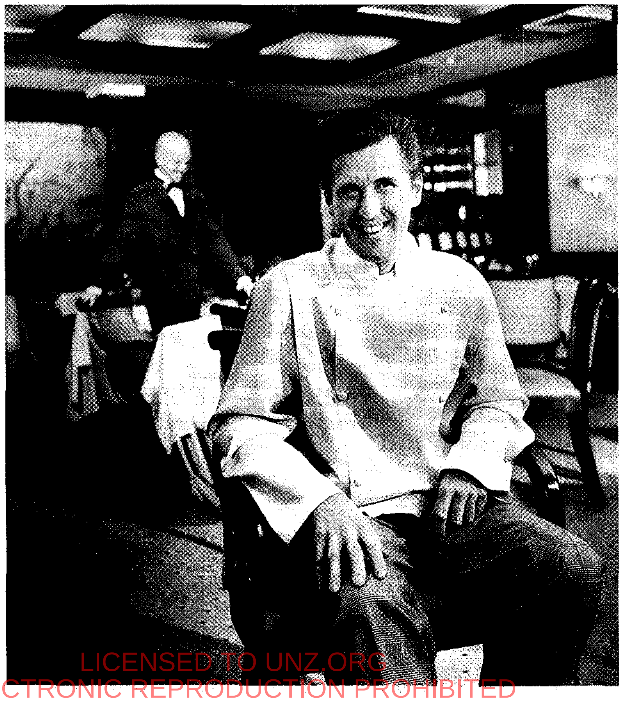
# Strutting His Stuff

**As chef de cuisine under Alain Ducasse in Monaco and Paris, Laurent Gras, the newly installed chef at the Waldorf-Astoria's Peacock Alley, brings impressive culinary credentials and matinee-idol good looks to his new gig. Instead of imposing a direct-from-Paris menu on his new restaurant, Gras took a few months to acquaint himself with New York. *"People are more open to combining international influences here,"* he observed. "Paris has great international food, but you don't get that fusion typical of the best New York chefs."**

**Starting this week, Gras will offer his first complete menu. For those who think that *haute cuisine* has to mean "tall food," Gras's is on the level: no multi-story edifices; all his varied tastes easily accessible without a lot of messy deconstruction.**

**A starter of yellowfin tuna is seared, then slathered with Osetra caviar and surrounded by a cauliflower cream that looks and transports taste like mayonnaise without all the cholesterol. Gras achieves foie-grasm with his Venetian pasta: rigatoni filled with poached foie gras and topped with shaved white truffles. It is that seeming paradox, the light foie-gras dish. With his sea bass, the chef explores the tastes and textures of the Belgian endive, served raw, poached, and in a snappy confit, all in the service of a delicate white-fleshed fillet. The rack of lamb, finished tableside with great showmanship, emerges from its clay jacket in a puff of herbaceous steam, perfectly roasted alongside wilted Swiss chard and an herb-dusted apricot.**

**For the final entrée, Gras prepares wild Scottish hare (you can't get the wild bunnies here), cooked for stock, roasted, shredded, and bathed in a sauce of reduced stewing liquid, black-truffle juice, hare's blood, cognac, and foie gras. It is a sublime combination of flavors, and a fitting signature dish for an audacious new kid in town.** **PETER KAMINSKY**



Photograph by Steffen Thaleman

**ampagnola**—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

**lub Macanudo**—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

**ecade**—This place bills itself as the Classic Rock Supper Club, and thus appeals to the sort of over-30 crowd that would know exactly what classic means. Besides dinner—which could be pan-seared wild salmon with a horseradish-potato crust, duck-confit-and-vegetable spring roll, or arctic char in a fennel consommé—there's a 4,000-bottle wine vault, nearly 200 humidors, and original artwork by Warhol and Rosenquist. And dancing, of course. Jackets required. *1117 First Ave., at 61st St. (835-5979). (M–E) AE, DC, MC, TM, V.*

**i-Life Restaurant & Lounge**—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

**urricane Island**—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with bottles from Belgium and Germany. *1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.*

**i**—A relative newcomer among the countless Upper East Side bistros, Ici has made a name for itself with well-executed, contemporary French fare—like grilled scallops with asparagus, and Cajun red snapper—and a fashionably chic clientele. *19 E. 69th St. (794-6419). (M–E) AE, MC, V.*

**le of Capri**—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

**etizia**—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

**lark's**—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

**ino's**—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

**rienta**—This pretty room on the Upper East Side has become a popular meeting spot for the young and the stylish. Asian accents in the décor reflect the (mostly Vietnamese) Pan-Asian fare. Chicken satay, spring rolls, tuna sashimi, and dumplings are indicative of the menu's range. *205 E. 75th St. (517-7509). (M) AE, DS, V.*

**ark Avenue Cafe**—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

**ost House**—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

**Sel & Poivre**—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

**Trattoria Libertá**—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

**Twins Restaurant**—With a staff consisting entirely of identical twins, this is the only restaurant in town where you're meant to see double. The menu features American food with a doubles theme, from twin lobsters every Tuesday night to double chocolate fondue. There's an outdoor garden and space for private parties. On Monday nights, children under 10 eat free (until 9 P.M.) when accompanied by an adult. *1712 Second Ave., at 89th St. (987-1111). (M) AE, DC, MC, TM, V.*

### *Above 60th Street, West Side*

**Bella Luna**—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

**Cafe des Artistes**—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

**Delphini**—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

**Empire Szechuan Gourmet**—It's hard to conceive of a variety of Asian food that isn't available at this Upper West Side standby. The menu ranges from Cantonese dim sum to Japanese sushi, and the weekday lunch specials (half-price sushi!) make for bargain dining. Vegetarians have a "Taste of Zen" menu all to themselves. *2574 Broadway, nr. 97th St. (663-6004). (I) AE, MC, V.*

**Hi-Life Bar & Grill**—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

**Iridium Jazz Club**—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

**La Vela**—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, TM, V.*

**Merlot Bar and Grill**—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

**Pasha**—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

**Tofu**—The newest Asian arrival on the Upper West Side features both Chinese and Japanese food, including fresh, handmade noodles. Lots of bargains, including daily half-price sushi and lunch specials. *2741 Broadway, at 105th St. (749-7373). (I) AE, DC, MC, V.*

**West 63rd Street Steakhouse**—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

## Brooklyn

**Casa Pepe**—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

**Lundy Bros.**—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

## Westchester

**La Cremaillere**—Make sure to try this charming French restaurant even if you're not lucky enough to inhabit this posh suburb. The Widow Brush House, built in 1750, has been transformed into a modern-day source of such French country fare as roasted rack and leg of lamb with Provençal herbs, and warm brandied banana-and-raspberry tart. *46 Bedford-Banksville Rd., Bedford (914-234-9647). (E) AE, DC, MC, V.*

## Object of Desire
## Takes the Fish Cake

*Marguery Grill's lobster brandade is an elegant update of the hearty, garlicky Provençal purée of salt cod and potatoes. To further elevate the luxury quotient, the panfried croquette is served over greens drizzled with truffle vinaigrette. (133 East 65th Street; 744-2533.)*

hotograph by Matthew Salacuse.

# nightlife

Marcovicci...Bentley Rhythm Ace...Boom-In

## Concerts

**"All Mixed Up Live"**—Wayne Coyne, singer and guitarist for Oklahoma's premier psychedelic-post-pop band, the Flaming Lips, has been doing a lot of sonic experimentation lately. At Austin's South by Southwest conference this spring, Coyne "conducted" 40 drivers in a parking garage as they switched their car stereos on and off, playing tapes he had distributed. This fall, the Lips released *Zaireeka,* a truly far-out boxed set whose four CDs are meant to be played, to truly dizzying effect, simultaneously on separate stereos. Now he blends the two concepts with the "Boom-In," which forms the centerpiece of this multi-part program. Coyne will once again lead stereo-toting (or, in the parlance of the show's title, boom-box-wielding) audience members through his modern-age symphonies. Low-tech as all Coyne's sonic adventures are, they share a welcome sense of communalism, of music-as-shared-experience, that most bands would be lucky to achieve once in their careers. With the less interactive but no less delightful Professor & Maryann. 11/21 at 8 P.M. *Arts at St. Ann's, Clinton St. at Montague St., Brooklyn (718-858-2424). $20–$25.*

**Regina Belle**—The soaring neo-gospel diva. With Will Downing and Boney James. 11/21 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 75th St. (307-7171). $35–$47.50.*

**Bentley Rhythm Ace**—Listening to the Rhythm Ace is like hearing the Beastie Boys and never having to deal with the limited appeal of all that nasal juvenility. "Have you laughed till you cried, so that tears ran down your cheeks?" asks a goofily proper voice near the beginning of this British dance outfit's new, self-titled CD. The query gives a fair idea of what's ahead on the disc—not because there's anything laughable about BRA, but because (as with labelmate Fat Boy Slim) a sense of humor is their No. 2 asset, right behind their impeccably funky instincts. For songs with lyrics, titles like "The Spy Who Loved Moose" would indicate intolerable sketch-comedy nightmares. But as bite-size tags for extended dance jams, they do just fine. 11/21 at 10 P.M. *El Flamingo, 547 W. 21st St. (243-2121). $15.*

**Sandra Bernhard**—Radical comedian in the eighties, Madonna sidekick in the early nineties, talk-show regular today, Bernhard somehow feels the need to use this run at the Westbeth Theatre to declare her relevance. *I'm Still Here, Dammit!* lasts long enough to make the title's point; but with any luck, by show's end, it won't even seem necessary. 11/18–11/22 at 8 P.M. *Westbeth Theatre, 151 Bank St. (691-2272). $30–$35.*

**Michael Blake & Free Association**—A biggish-band project of the Jazz Composers Collective. With the Kevin Hays trio. 11/20 at 8 P.M. *The New School Jazz Performance Space, 55 W. 13th St. (995-1552). $10.*

**Jackson Browne; Roseanne Cash**—With NRBQ, the Staple Singers, the Bacon Brothers, and Levon Helm, in a show benefiting the Rainforest Alliance. 11/20 at 8 P.M. *Hammerstein Ballroom, Manhattan Center, 311 W. 34th St. (564-4882). $35–$350.*

**Harry Connick Jr.**—It was bad enough when Connick was trying to be the new Frank Sinatra—including, unfortunately, some ill-advised stabs at acting (trust us: *Copy Cat* is no *From Here to Eternity*). Lately, though, he's really been pushing the taste envelope with big-band excursions into "funk." He can get as big as he wants to, but we still say Harry Connick Jr. will never be funky. 11/24 at P.M. *Alice Tully Hall, Lincoln Center (721-6500 $35–$40.*

**Duran Duran**—See box, below. 11/19 at 8 P.M. *Ros land, 239 W. 52nd St. (307-7171). $35.*

**John Kelly**—The man of a thousand faces—he's don acts as Joni Mitchell, Egon Schiele, and othe equally improbable cabaret figures—finally take off the mask and plays himself in *Sing Low Swe Love.* Sundays through 11/30 at 7 P.M. *Westbe Theatre Center Music Hall, 151 Bank St. (74 0391). $20–$25.*

**KMFDM**—The eighties proto-technoists, back with new album and, undoubtedly, whole new legior of fans eagerly embracing their return. With Pi 11/24 at 8 P.M. *Roseland, 239 W. 52nd St. (30 7171). $17.*

**Oliver Lake**—The World Saxophone Quart founder performs *Matador of First and First,* h avant-jazz homage to an East Village intersectior 11/20–11/23 and 11/28–11/30 at 7:30 P.M. *P. 122, 150 First Ave., at 9th St. (477-5288). $12.*

**Paul McCartney**—Sir Paul debuts his first full-lengt (and we do mean *full-length*) symphony, *Standi Stone.* Funny that an alum of a band so adept blending pop-song pithiness and orchestral lush ness (think "Eleanor Rigby") should turn do and lugubrious when it comes to his own ful scale attempt at "classical" music. 11/19 at 8 P. *Carnegie Hall, 881 Seventh Ave., at 57th St. (24 7800). $45–$125.*

## Performance Art Rock

**It's unfair to compare human beings to sugary snack foods. But when Duran Duran took the makeshift stage at the Whitney Museum on November 6, they appeared to occupy roughly the same campy status as the Rice Krispie's Treats and Oreos being served as hors d'oeuvre at the opening of the "Warhol Look/Glamour Style Fashion" show. "We're here," lead singer Simon LeBon announced grouchily, "to supply the *very* light entertainment." But as the group (LeBon, keyboardist Nick Rhodes, non-original guitarist Warren Cuccurullo, and two hired hands) launched into 1983's "Hungry Like the Wolf," squeals of "Weeaaaugh! Siiimon!!!" erupted from the front of the audience. And though the rest of the crowd looked on impassively, the frenzy of adulation in the first three rows (notwithstanding some indifference to material from the band's new, electronically tinged album *Medazzaland*) made the eighties icons seem more than a novelty booking. Indeed, during the band's first trip to New York, in 1980, they did meet Warhol: "We went down to the Factory," recalls Rhodes. "He showed us around, and we kind of struck up a friendship which lasted until his death." Duran Duran's current twenty-date tour (Roseland, November 19) may not be the musical equivalent of a Whitney retrospective, but as LeBon notes, it does disprove one Warholism: "We're still around," marvels LeBon, who these days plays wearing jeweled ear plugs. "If the band had just existed back in the eighties, and then I'd got another job where I owned restaurants, or was a taxi driver, I'd be able to look back on those fifteen minutes as my prize possession. But it's gone on and on." Even so, he says, "sometimes [the eighties] look like a whole different life. A whole different life."**

**ETHAN SMITH**

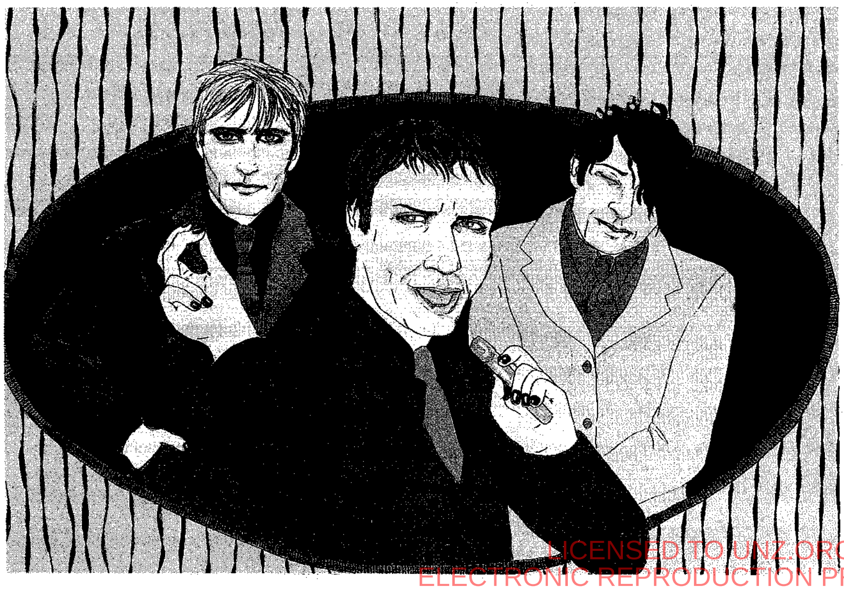


Illustration by Lara Tomli

**orrissey**—Supporting his aptly titled new album, *Maladjusted.* With Smoking Popes. 11/26 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (564-4882). $25.*

**to Puente; Celia Cruz**—11/22 at 8 P.M. *Prudential Hall, New Jersey Performing Arts Center, 1 Center St., Newark, N.J. (800-GO-NJPAC). $10–$38.*

**The Reunion Concert"**—Oldies-mania, with Jay Black and the Americans, Little Anthony and the Imperials, and Kenny Vance and the Planetones. 11/21 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). $25–$30.*

**nic Youth**—Members of the respectable-music Establishment hoping for accessible new sounds will probably be disappointed by this downtown-heads-uptown spectacle. On the other hand, SY fans with Lollapaloozoid leanings will undoubtedly be put off, too, by the revived commitment to difficult-listening soundscapes the band's shown on its current series of EPs. *SYR 1, SYR 2,* and (you guessed it) *SYR 3*—whose song titles and production credits are in French, Dutch, and Esperanto, respectively—are symphonic, massive, and undeniably ambitious. Whether they have actual crossover potential remains to be seen. There's a good chance it'll all just be Esperanto to the crowd. With Tom Verlaine and Jimmy Ripp. 11/21 at 8 P.M. *Avery Fisher Hall, Lincoln Center (721-6500). $15–$20.*

**weet Honey in the Rock**—11/22 at 8 P.M. *Carnegie Hall, 881, Seventh Ave., at 57th St. (247-7800). $25–$35.*

**11**—White kids from Nebraska singing metallized reggae. With Sugar Ray. 11/21–11/22 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). $22.50.*

***ime Rocker***—Robert Wilson and Lou Reed's new pop opera, running through 11/23 at 7:30 P.M. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100), at 8; $18–$75.*

**ctoria Williams**—11/22 at 8 P.M. *Arts at St. Ann's, Clinton St. at Montague St., Brooklyn (718-858-2424). $20–$25.*

**The Wizard at 100: Sidney Bechet"**—An homage to jazz's first international ambassador, starring latter-day New Orleans luminary Dr. Michael White on clarinet, and led by fellow Crescent City native Wynton Marsalis. 11/20 and 11/22 at 8 P.M. *Alice Tully Hall, Lincoln Center (721-6500). $37.50.*

## Clubland

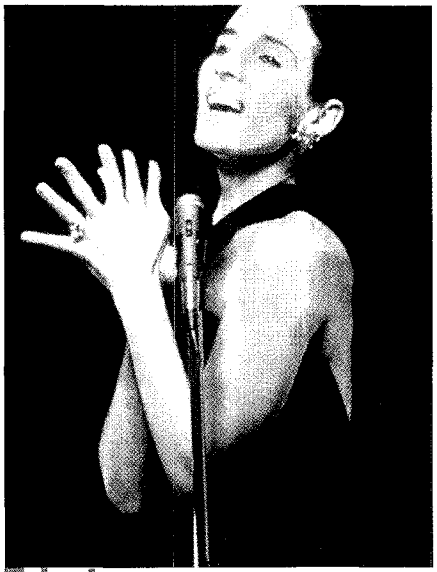
**ottom Line**—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 11/19: Rockapella. 11/21: The Bacon Brothers; Jennifer Jackson. 11/22: Buster Poindexter & His Spanish Rocketship Band. 11/24–11/25: John McLaughlin gets to "The Heart of Things" with Dennis Chambers, Jim Beard, Matthew Garrison and Gary Thomas. *15 W. 4th St. (228-7880).*

**rownies**—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 11/21 and 11/23: The Geraldine Fibbers play a spooky blend of dust-blown country and mind-bending skronk. 11/22: The Figgs. 11/24: King Missile III. *169 Ave. A, at 11th St. (420-8392). $.*

**BGB & OMFUG**—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 11/21: Boss Hog; Speedball Baby. *315 Bowery, at Bleecker St. (982-4052). $.*

**hicago B.L.U.E.S.**—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 11/20: Booby Kyle. 11/21–11/22: Sugar Blue. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

**oney Island High**—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 11/20: The titles of Fu Manchu's two albums—*In Search Of* and *The Action Is Go*—pretty much say it all about this Southern California quartet. Their music is big, loud, seventies-style stoner-metal of the finest caliber. 11/22: The Moog Cookbook. 11/23: Pennywise. *15 St. Marks Pl. (674-7959).*



### Talent

# Raising Standards

*With her warm, reedy voice and poignant interpretations, Andrea Marcovicci has made her six-week fall run one of the city's classiest holiday perennials. She celebrates her tenth season at the Algonquin's Oak Room, beginning November 18, with an homage to a spiritual forebear, the great—and increasingly obscure—Mabel Mercer. (See Cabaret listings.)*

**The Cooler**—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 11/21–11/23: Brooklyn Funk Essentials. 11/24: Leni Stearn; Ben Perowsky Trio. 11/25: Tuff & Jam; D.J. Filthy Rich. *416 W. 14th St. (229-0785).*

**Fez**—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring veterans of MTV's *The State* and other cutups. 11/19: Daniel Cartier. 11/25: Freedy Johnston. *Time Cafe, 380 Lafayette St. (533-2680).*

**Irving Plaza**—With their haunting, spare electronic textures, Iceland's Gus Gus is a trip-hop outfit equal to any of their Bristol competitors. But the really noteworthy act on the bill, 11/19, is Cornershop, who open. Blending South Asian elements like sitars, tablas, and Punjabi lyrics with smart, subtle rockisms and the occasional sampled *bloop,* the London quintet's endeared itself to a steadily growing cadre of college-music types. Their infectiously poppy single "Brimful of Asha," and its equally irresistible video, may make them a household name yet. Irish mixmaster David Holmes spins his gritty urban soundscapes between bands. 11/20: Atari Teenage Riot; Shizuo; EC8OR. 11/21: Ric Ocasek. 11/22: The deeply silly prog-rock-meets-hair-metal of Dream Theater. 11/25: The Deftones. 11/26: Todd Rundgren, playing his hits in a bossa nova mood. *17 Irving Pl. (777-6800).*

### Ground Rules:

**In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.**

**Knitting Factory**—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 11/18: Bill Miller. 11/20: The Moog Cookbook. 11/21: The Ex; All Scars; Mecca Normal. 11/22: The Rachel's & Belanescu Quartet. 11/23: Art Barron, Mark Dresser, Marcus Rojas, and a gaggle of other downtown avant-gardists, in a fund-raiser for one of their own: saxophonist Thomas Chapin, currently undergoing treatment for leukemia. 11/24: Schleigho. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

**Mercury Lounge**—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 11/18: Nancy Boy. 11/20: They Might Be Giants. 11/22: New Wet Kojak. 11/23: Jeff Tweedy and Jay Bennett, guitarists of alt-country space cowboys Wilco, unplug and get intimate. 11/24: Hurricane No. 1. 11/25: Mommy; Travis Pickle; Kevin Salem. *217 E. Houston St. (260-4700).*

***The Roxy***—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. The rental skates may have been in service since the eighties; the D.J.'s occasional Beatles-dance-mix medley may grate; but when you get right down to it, nothing beats shaking a groove thing while whizzing around a dance floor at neck-breaking velocity. The rest of the week, the Roxy supplies various alternatives to roller-fever. 11/21: Delta blues meets hip-hop in the fratboyish guise of G. Love & Special Sauce. 11/22: Pietasters; Shelter. *515 W. 18th St. (627-0404). $.*

**S.O.B.'s**—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 11/19: Gipsy Flamenco. 11/20: Batucada. 11/21: Martha Cinader and Po'azz Yo'azz. 11/22: Katende and the Viva Brazil Dancers. 11/25: U-Roy. *204 Varick St. (243-4940).*

**The Supper Club**—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band pays tribute to various big-band heroes of yesteryear, after which the next generation of swingers takes over, from midnight till 4 A.M. 11/21–11/22: The Tony Corbiscello Big Band's tribute to Duke Ellington; the Atomic Fireballs. *240 W. 47th St. (921-1940).*

**Tramps**—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 11/18: Toad the Wet Sprocket; Summercamp. 11/21: Urban Blight; Dem Brooklyn Bums. 11/22: Jackopierce. 11/23: Stubborn All-Stars; Slackers; Skinnerbox. 11/25: Jimmie's Chicken Shack. *51 W. 21st St. (727-7788).*

**Wetlands**—For months, Sting, Andy Summers, and Stewart Copeland have been threatening to reunite—and trying, apparently, to build a buzz with *Police Academy,* an authorized reissue of material from their pre-Police outfit, Strontium 90. But that hasn't stopped Summers from furthering his Sting-free career in the meantime. Hence the guitarist has just released his ninth solo album, *The Last Dance of Mr. X,* whose noodlingly pretentious atmospherics are enough to make one yearn for *Synchronicity*. See the six-stringed bombast live, if you dare, 11/17. Or hold out for the Police's inevitable return to Shea Stadium. 11/20–11/21: Greyboy All-Stars. 11/22: Merl Saunders & the Rainforest Band. *161 Hudson St. (966-5244).*

## Jazz

**Birdland**—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. 11/18: Terell Stafford Quartet. 11/19: Judi Silvano's weirdly

otograph by David Strick/Onyx.

beautiful wordless-singing outfit Vocalese, featuring tenor titan *du jour* Joe Lovano; James Williams' Intensive Care Unit. 11/20–11/23: Pioneering free-jazz tenorist Charles Lloyd fronts his quartet. 11/24: Chico O'Farrill and his Afro-Cuban Jazz Orchestra. *315 W. 44th St. (581-3080).*

**Blue Note**—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 11/18–11/23: Undiminished by the passing years, Max Roach remains one of jazz's greatest trapsmen, drumming with an almost melodic sensibility. For this engagement, he leads the So What Brass Ensemble. *131 W. 3rd St. (475-8592).*

**The Home Front**—Don't be fooled by its renovated-theater home: The city's newest serious jazz venue (is an opening-night show by Wynton Marsalis impressive enough?) holds just 150 people, so make sure you get there good and early. Every Thursday at 10 P.M.: "A Small Dream in Red" jazz jam featuring Nora "Red" McCarthy, Charles Blenzig, and Reggie Washington. 11/21: Arlee Leonard & Lenora Zenzalai Helm. 11/22: Sepia. $15 cover; no minimum. *236 W. 54th St. (800-540-0236).*

**Iridium**—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 11/18–11/23: The great, soulful, and ever delightful Dee Dee Bridgewater. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

**The Jazz Standard**—Midtown south's newest, biggest, and happeningest hangout for hard-boppers and the men and women who love them. You can't hear the bands from the swanky first-floor restaurant, but the basement club's modified menu should more than suffice. 11/18–11/23: Alto saxist and Jazz Messengers alum Gary Bartz. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. *116 E. 27th St. (576-2232).*

**Knickerbocker Bar & Grill**—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 11/17–11/18: Gene Lees, Phil Lees, David Finck, and Gene Bertoncini. 11/19–11/22: Steve Kuhn, David Finck, and Billy Drummond. *33 University Pl. (228-8490).*

**Small's**—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Wednesdays, it's the Sam Yahel Organ Quartet. 11/20: Joe Magnarelli Sextet. 11/21–11/22: Grant Stewart Quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

**Sweet Basil**—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. 11/18–11/23: Ben Riley Quartet. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

**Village Vanguard**—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 11/18–11/23: Buster Williams Quartet, with Stefon Harris, Geri Allen, and Lenny White. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

## Comedy

**Boston Comedy Club**—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night hosted by David J. Tuesday–Thursday, shows at 9:30 P.M. Fridays and Saturdays, the club promises "the country's top comedians," with shows at 8, 10, and midnight. 11/14–11/20: Greer Barnes; Todd Barry. *82 W. 3rd St. (477-1000).*

**Carolines Comedy Club**—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 11/19 John Diresta. 11/20–11/23: Caroline Rhea. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum*

**Catch a Rising Star**—The high-class variety showpla
is in the process of broadening its focus from straig
stand-up to a mix of sketch and alternative comec
theater, and musical performances—including th
riskiest of all undertakings, joke-rock. Shows Tues.
8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at
and 11 P.M. *253 W. 28th St. (244-3005).*

**Dangerfield's**—Founded by the respect-deprived c
median two decades ago, this Vegas-style lounge
one of the city's oldest comedy establishmen
11/17–11/23: Jerry Diner; John Rizzo; B
Creed. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:
P.M., and 12:30 A.M.; Sun.–Thurs., continuo
from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.
on weeknights; no minimum. *1118 First Ave., b*
*61st and 62nd Sts. (593-1650).*

**Gotham**—An elegant, trendy, and palatial come
spot in the Flatiron district. 11/21–11/22: Ji
Mendrinos; Cory Kahaney; Jim Gaffigan; Gr
Rogell. Sun.–Thurs. at 8:30 P.M.; Fri. and Sat. at
and 11:30 P.M. Cover is $12 Fri. and Sat., $8 c
weeknights. Two-drink minimum. *34 W. 22nd*
*(367-9000).*

**Luna Lounge**—Monday night's "Eating It" presen
young hip comedians, for free. 11/17, "A Night
100 Comics" features stand-ups doing 45 secon
worth of material each. Janeane Garofalo, Lou
C.K., Greg Fitzsimmons, and 97 others do t
honors. It sounds swell, but in this tiny join
where will they find room to put an audienc
*171 Ludlow St. (260-2323).*

**Stand-up New York**—Robin Williams is known
drop by here unannounced to warm up for h
*Letterman* appearances. Shows: Sun.–Thurs. at
Fri.–Sat. at 7, 9, and 11:30 P.M. 11/21–11/2
Gregg Fitzsimmons; Dave Attell. *236 W. 78th*
*(595-0850). $7–$12.*

## Cabaret

**Algonquin Hotel**—Not many round tables (and no v
ciousness) in the Oak Room—just a classy pe
formance space so intimate you can reach out a
touch the performers. 11/18–1/3: Andrea Ma
covicci's tenth annual fall-winter show, "All
Fun: The Songs of Mabel Mercer" pays tribute
a cabaret star of the thirties and forties. Tues.–Sa
at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper
10:30). $35; $15 minimum. *59 W. 44th St. (84*
*6800, ext. 154).*

**Cafe Carlyle**—Bobby Short—singer, pianist, a
raconteur without equal—continues his annu
engagement. Every Monday, Woody Allen swin
on with Eddy Davis & His New Orleans Ja
Band. Tues.–Sat. at 8:45 and 10:45 P.M. $50;
minimum. *Carlyle Hotel, Madison Ave. at 76th*
*(744-1600).*

**Don't Tell Mama**—There's nightly entertainment
their famed piano bar. $10–$15 cover, two-dri
minimum. *343 W. 46th St. (757-0788).* $.

**Eighty-Eight's**—A West Village venue whose una
suming façade conceals a top-notch little theat
within. Fridays through 11/28, Rohn Seykell. Sa
urdays, through 12/27, Baby Jane Dexter. $1
with a two-drink minimum. *228 W. 10th St. (92*
*0088).*

**Rainbow and Stars**—Romance, prewar charm, a
wood paneling, hundreds of feet above midtow
11/18–12/6: Downtown pop guru Joe McGin
presents "Loungeville, Volume 1 . . . Music
Watch Girls By," featuring the swinging sounds
Bacharach, Schifrin, Barry, and Mancini. $40 co
er. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.
seating for dinner is at 6:30 P.M. *30 Rockefel*
*Plaza, 65th floor (632-5000).*

## Bars

**Chez Es Saada**—A subterranean orientalist fantas
replete with fountains, Egyptian pop on the sou
system, and exotic drinks with unpronounceab
names. Don't be misled by the lack of street-lev
signage, though: Chez Es Saada is no trendoi
free hideaway, and on weekends the bouncers gi
entry-preference to Euro-partiers. *42 E. 1st*
*(777-5617).*

### Talent
## Flying Aces

*On tracks like "Who Put the Bom in the Bom Bom Diddleye Bom?," Richard March and Mike Stokes—a.k.a. Bentley Rhythm Ace—create some of the most hilariously funky dance music since the Beastie Boys and the Dust Brothers updated disco with "Shake Your Rump." Witness these Birmingham knob-twiddlers' break-beat madness at El Flamingo, November 21.*

Photograph by Rob Har

# in concert

## Exploring Henrich Heine at the Metropolitan Museum

## Classical Music

*Tuesday, November 18*

**rraine Hunt, Mezzo-Soprano**—Performs Leonard Bernstein in an evening of Jewish music, with performances by David Krakauer, Christopher Pedtro Trakas, and the Ahn Trio. *92nd St. Y, 1395 Lexington Ave., at 92nd St. (996-1100), at 8; $25.*

**phyros Quintet**—Performs twentieth-century works for winds. *Merkin Concert Hall, 129 W. 67th St. (501-3378), at 2; $8.50.*

**dekoza**—Performance by a *taiko* drumming group from Japan. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $35–$45.*

**ikel Rouse, Composer**—Performs selections from an early work, *Living Inside Design. St. Clement's Theater, 423 W. 46th St. (757-9462), at 8; $40.*

**njamin Bradham, Piano**—Performs Scarlatti, Beethoven, Chopin, and Brahms. *Trinity Evangelical Church, 164 W. 100th St.(222-7045), at 7:30; $12.*

**semble 21**—As part of the Sonic Boom Festival, this new music group premieres five works. *Miller Theater, Columbia University, Broadway at 116th St. (854-7799), at 8; $5.*

*Wednesday, November 19*

**ijken Trio**—Performs Leclair, Marais, and Rameau. *Weill Recital Hall at Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $30.*

*Thursday, November 20*

**rgemusic**—Quintet performances of Mozart, Hindemith, and Schubert. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $23.*

**w York Philharmonic**—Performs Mendelssohn and Shostakovich; Akiko Suwanai, violinist, and Richard Westerfield, conductor. *Avery Fisher Hall, Lincoln Center (875-7000), at 8; $20–$75.*

**ark Singer, Baritone and Darcey Dunn, Mezzo-Soprano**—Performs classical and popular songs. *The Society for Ethical Culture, 2 E. 64th St. (787-2680), at 7:30; free.*

**semble 21**—See 11/18.

*Friday, November 21*

**e World of Heinrich Heine**—Commentator and pianist Will Crutchfield lectures on the poetry and music of Heine, followed by lieder sung by Steven Tharp, tenor. *Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (570-3949), at 6; $40.*

**New York Philharmonic**—See 11/20, at 11 A.M.

*Saturday, November 22*

**New York Philharmonic**—See 11/20.

*Sunday, November 23*

**Emerson String Quartet**—Performs two works for quartet by Beethoven and a piece by Berg. *Alice Tully Hall, Lincoln Center (875-5000), at 2; $25–$35.*

**Riverside Church Choir**—Performs the *Misa Luba*, a mass in Congolese style, and Duke Ellington. *Riverside Church, 91 Claremont Ave., at 121st St. (870-6784), at 3; $10.*

**Diaz Trio**—Performs Francaix, Paganini, and Dohnanyi. *Walter Reade Theater, Lincoln Center (875-5000), at 11 A.M.; $15.*

**Bargemusic**—Trio performances of Haydn and Schubert. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $23.*

*Monday, November 24*

**Maria Bayo, Soprano**—Performs Spanish songs, with pianist Brian Zeger. *Walter Reade Theater, Lincoln Center (875-5000), at 2; $25–$35.*

### Ground Rules:

**This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."**

## Opera

**Metropolitan Opera**—Performs Wagner's *Tannhauser*, 11/18 and 11/22 at 12:30; Puccini's *Turandot*, 11/19 at 1:30, and 11/22 at 8; Stravinsky's *The Rake's Progress*, 11/20 at 8 and 11/24 at 8; Mozart's *Don Giovanni*, 11/21 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $24–$200.*

***Time Rocker***—The latest Robert Wilson–Lou Reed pop opera, 11/18–11/23 at 7:30, and 11/23 at 3. *BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100), at 8; $18–$75.*

otograph by Carol Weinberg.

### Previews

## She Wears the Pants

**Feisty Bulgarian comer Vesslina Kasarova is no stranger to boyish charm, as should be demonstrated by her New York debut performance this week as the young lover Tancredi. In the title role of Rossini's first tragic opera, Kasarova, a mezzo-soprano who is rumored to be Cecilia Bartoli's favorite singer and is already a star in Europe, performs some of the Italian composer's most memorable and spiritual cantelinas. With the fine Opera Orchestra of New York, November 23.**

**Opera Orchestra of New York**—Performs a concert version of Rossini's *Tancredi*, with Vesslina Kasarova, mezzo-soprano, 11/23. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $20–$85.*

**New York City Opera**—Performs Puccini's *La Boheme*, 11/18 and 11/20 at 7:30, 11/21 at 8, and 11/22 at 1:30; Tan Dun's *Marco Polo*, 11/19 at 7:30 and 11/22 at 8. *New York State Theater, 20 Lincoln Center (870-5570); $20–$85.*

**Amato Opera**—The world's smallest opera house performs Puccini's *Madame Butterfly;* Anthony Amato, conductor, 11/23 at 7:30. *319 Bowery (228-8200); $20.*

**DROP**—A psychedelic rock opera by Puak Mascotta and Hank Wagner, 11/21 and 11/22, midnight. *NADA's House of Candles, 99 Stanton St. (420-1466); free.*

## Dance

**Forever Tango**—The Argentine form interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

**Sydney Dance**—The troupe from down under performs *Free Radicals*, 11/18–11/22 at 8 and 11/23 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

# themix

***Dance Ink...Gifts From Nature***

## John Leonard's TV Notes

**Hidden Hollywood** (11/18; 8 to 9 P.M.; AMC) lets Joan Collins introduce outtakes from such bygone Hollywood musicals as *Alexander's Ragtime Band, Rose of Washington Square, Tin Pan Alley, Footlight Serenade,* and *There's No Business Like Show Business.* For various reasons including litigation, we never got to see Alice Faye singing "I'm Always Chasing Rainbows," Al Jolson's blackface rendition of "April Showers," Carmen Miranda being "True to the Navy," or Ethel Merman's only big-screen version of "Anything You Can Do, I Can Do Better." Before and after these snippets, three of these movies will be shown in what turns out not to have been their entirety.

**Beyond Science** (11/19; 8 to 9 P.M.; Channel 13) sends Alan Alda, on behalf of *Scientific American Frontiers,* into the twilight zone of graphology, alien autopsies, and our very own "energy fields," where he fails to find Fox Mulder's sister.

**The Rockford Files: Murder and Misdemeanors** (11/21; 8 to 10 P.M.; CBS) brings back Jimbo, Angel, and Dennis in a so-so TV movie requiring James Garner to take over the private-eye caseload of old prison buddy John Amos, landing him in trouble with the cops because one of the cases involves not only a frame-up of vice detectives by drug-dealing baddies but also a beautiful newspaper columnist (Isabel Glasser) and a movie deal for Rockford's life story that may or may not include Clint Eastwood and "Denzel's people" but certainly includes Stuart Margolin. There's a nice alien-abduction joke, and one of the characters just happens to be reading a novel by supervising producer Stephen J. Cannell.

**Shift Change** (11/23; 7 to 8 P.M.; Channel 13) is the first in a series of "Livelyhood" specials about work, with comedian and *The Progressive* magazine columnist Will Durst looking at how we make a living and what it costs us, focusing this week on downsizing and its ripple effects on everybody from upper management (the stock soars) to the assembly line (not nearly as much fun). An almost revolutionary idea for a TV series . . .

**Understanding: The Senses** (11/22; 10 to 11 P.M.; The Learning Channel) kicks off a three-part TLC series with Dr. Oliver Sacks among several others giving us an inside look at our eyes, our ears, our noses, and our taste buds, and what they do to our brains. For more *Understanding,* see Sunday, 11/23, when "Electricity" (9 to 10 P.M.) will shock you and "Space Travel" (10 to 11 P.M.), with Buzz Aldrin and Ron Howard, will go cosmic.

**Four Days in November** (11/22; 11 to midnight; TNT) is the 1964 documentary about the John F. Kennedy assassination, as introduced and talked about by Dallas journalist John Bloom, whose alter ego Joe Bob Briggs ordinarily uses this time slot to show us monster movies but who would rather, just this month, bad-mouth Oliver Stone and other conspiracy theorists. So Joe Bob's serious. Is TNT?

**Man-Eaters of India** (11/23; 7 to 8 P.M.; TBS) follows *National Geographic Explorer* to Utter Pradesh, India, where something's eating the children. Perhaps the phantom "Mannhai," or perhaps instead a wolf? Wildlife official R. L. Singh must conclude his investigation before the superstitious farmers club stones to death any more nomadic strangers.

**Dead by Midnight** (11/23; 9 to 11 P.M.; ABC) gives us more John Glover, as yet another mad scientist, but he will be thwarted this time by Timothy Hutton, superior once again to his material, who, upon discovering that "almost nothing you remember is real . . . your whole life is a computer program," decides to find out who he was before he died and got reborn as a "free-thinking cybernetic organism" with semi-super powers designed to infiltrate foreign governments, which is why the CIA is after him, his daughter is menaced in her orphanage, and the woman he thought was his wife (Suzy Amis) is actually a biochemist. Besides Hutton, who is much to be preferred to Arnold Schwarzenegger in this role, there is a nice play on Dr. Dolittle, Dr. Seuss, and Dr. Frankenstein.

## Radio Highlights

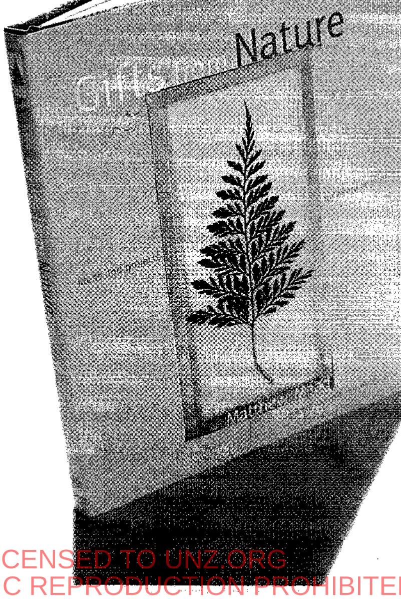
**New York & Company**—Weekdays at noon. 11/18: Gregory Jaynes and his rather sudden memoir, *Come Hell or High, High Water;* Mark de Villiers and Sheila Hirtle share their book *Into Africa:* *Journey Through the Ancient Empires.* 11/19: Ca Hiassen and his novel *Lucky You;* Jamaica Kinca talks about her memoir, *My Brother.* 11/20: Mil Barth looks into *Weegee's World.* Leonard Lopa hosts. WNYC, 820 AM.

**Casper Citron**—11/22 at 10 P.M.: Sex researcher Vi ginia Johnson Masters talks about ways of achiev ing sexual intimacy in a lasting relationship as sh continues her pioneering work in that field; JO founder Orin Lehman and director Mikki La celebrate 50 years of placing disabled persons jobs; Lois Smith and Jonathon Hadari talk abo their roles in *Defying Gravity.* Biographer Carolir Seebohm discusses her new book, *No Regrets: T Life of Marietta Tree.* WOR, 710 AM.

**The Lewis Burke Frumkes Show**—11/23 at 8 P.M.: Li See and her book *Flower Net.* WNWK, 105.9 FM

### In Print
## Arts and Crafty

*Certain sumptuous shelter magazines inspire not an overhaul of your linen closet but a blissful passivity (interrupted only by the purchase of more shelter magazines). The cure for such inaction can be found in Matthew Mead's 'Gifts From Nature,' a slender little book whose accessible and affordable ideas for the home are significantly more inventive than the title would lead you to believe. (Clarkson Potter; $21.)*



## The Written Word

**John Gierach**—11/18 at 7:30 P.M.: The author *Trout Bum* talks about *Fishing Bamboo* and his lo affair with bamboo fly rods. Enough said. Barn & Noble, Broadway, at 82nd St. (362-8835).

**Passwords: John Felstiner on Paul Celan**—11/18 at P.M.: The biographer and literary critic reads ar analyzes the works of poet Paul Celan. Poe House, 72 Spring St., between Broadway ar Lafayette (431-7920); $7.

**Winston S. Churchill**—11/19 at 7 P.M.: Reading fro his new book *His Father's Son: The Life of Rando Churchill.* Chartwell Booksellers, in the Park Av enue Plaza Building, 55 E. 52nd St. (308-064 Admission for this reception is the purchase *His Father's Son,* in softcover ($19.95) or har cover ($40).

**Christopher Buckley**—11/19 at 7:30 P.M.: This fr quent contributor to *The New Yorker*'s "Shouts ar Murmurs" column will read from *Wry Martin* Barnes & Noble, 33 E. 17th St., at Union Squa (253-0810).

***Best American Mystery Stories 1997***—11/19 at 7: P.M.: A night of suspense and intrigue with Joy Carol Oates, Michael Malone, S. J. Rozan, ar Otto Penzler, all of whom will read from the ne anthology. Barnes & Noble, 2289 Broadway, 82nd St. (362-8835).

**Joyful Noise**—11/20 at 6:15 P.M.: A joint reading Rick Moody, Darcey Steinke, bell hooks, and Ar Powers. Rizzoli Bookstore, 454 W. Broadway, b tween Houston and Prince Sts. (674-1616).

**Thomas Hoving**—11/21 at 7 P.M.: Former direct of the Metropolitan Museum of Art and prolif author discusses his thorough assessment 50,000 years of Western art in *Greatest Works* *Art of the West.* Borders Books, 461 Park Avenu at 57th St. (980-6785).

**Amos Oz**—11/21 at 7 P.M.: The award-winning I raeli author will read from his latest novel, *Pant in the Basement.* Presented by the NYU Creati Writing Program. Vanderbilt Hall's Greenbe Lounge, 40 Washington Sq. South (998-8816).

**John Berendt**—11/21 at 7:30 P.M.: Meet the auth when he reads from his best-selling novel *Midni in the Garden of Good and Evil.* Barnes & Noble, E. 17th St., at Union Square (253-0810).

**Tellabration 1997: New York's Evening of Storytelling**— 11/22 at 7 P.M.: An assembly of the city's fifte

Photograph by Erik Ra

finest tale-spinners, sharing folklore, city lore, and personal histories in the galleries of the Museum of the City of New York. Call for registration. 1220 Fifth Ave., at 103rd St. (613-3117); $12.

**pheus & Eurydice**—11/23 at 3 P.M.: Join Marianne Burke, Page Delano, Elizabeth Macklin, Evelyn Reilly, and others for this second of two poetry readings focused on the theme of *Orpheus and Eurydice.* Art Resources Transfer, Inc., 504 W. 22nd St., second floor (691-5956).

**ssell Baker**—11/23 at 7 P.M.: Jeff Greenfield welcomes this New York *Times* columnist and best-selling author of *Growing Up* for show and tell. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

**offrey O'Brien and John Tranter**—11/24 at 7:30 P.M.: The writers share billing at KGB, 85 E. 4th St. (505-3360).

**vid Mamet**—11/25 at 7:30 P.M.: Join the Pulitzer Prize–winning playwright for a discussion of his new book, *True and False: Hearsay and Common Sense for the Actor.* Barnes & Noble, 33 E. 17th St., at Union Square (253-0810).

## Lectures and Panels

**e Greatest Opera Never Written**—11/18 at 6 P.M.: Gary Schmidgall, author of *Literature As Opera* and *Shakespeare and Opera,* lectures on "Verdi's *Re Lear* Project." NYU's Casa Italiana Zerilli-Marimò, 24 W. 12th St. (998-8739); free.

**solving the Environmental Crisis: How Helpful Is Technology?**—11/18 at 8:30 P.M.: Dr. David Orr, author of *Ecological Literacy* and *Earth in Mind,* joins Mark Sagoff, author of *The Economy of the Earth: Philosophy, Law and the Environment,* as they deliver the third lecture of the six-part series "Technology: Blessing or Curse?" Call to register. The Jewish Theological Seminary, 3080 Broadway, at 122nd St. (678-8996); $15.

**e Ideal House**—11/18 and 11/19 at 6:30 P.M.: Art and architectural historian Evie T. Joselow presents this two-part lecture and slide presentation examining the phenomena of pattern-book and mail-order homes. Cooper Union's Wollman Auditorium, 51 Astor Pl. (353-4100); $25 for both lectures, $15 for single lecture.

**re and Now in Harlem**—11/19 at 6:30 P.M.: Eddy Harris, author of *Still Life in Harlem,* brings today's Harlem together with its glorious past in an informative stroll through the museum's galleries. Emily's soul-food refreshments top off this Gotham Readers series event. Museum of the City of New York. Call for registration. 1220 Fifth Ave., at 103rd St. (534-1672, ext. 206); $9.

***el Pieces* With Harry Belafonte**—11/19 at 7:15 P.M.: A discussion with the singer and actor will be accompanied by a screening of *Angel Levine* (Jan Kadar, 1970), starring Belafonte and Zero Mostel. Film-and-lecture series hosted by Dr. Annette Insdorf. 92nd St. Y, 1395 Lexington Ave. (996-1100); $18.

**ghting Drug-Resistant Bacteria**—11/19 at 7:30 P.M.: Nobel laureate Sidney Altman discusses the doom that the common cold may someday bring to us and new approaches to "Preventing the Expression of Genes Coding for Antibiotic Resistance." New York Academy of Sciences, 2 E. 63rd St. (838-0230).

**e Alibi of Art**—11/20 at 6 P.M.: Roger Shattuck, educator and author of *The Banquet Years, The Innocent Eye,* and *Forbidden Knowledge,* will speak on the "Alibi of Art" in the second annual Irving Howe Memorial Lecture at CUNY Graduate School. Harold M. Proshansky Auditorium, 33 W. 42nd St. (642-2684).

**inventing George**—11/20 at 6 P.M.: Senior historian Steven Jaffe's slide lecture explores how Washington's image has been shaped and reshaped by crusaders for and against a more egalitarian America throughout our history. Fraunces Tavern Museum, 54 Pearl St. (425-1778); $2.50.

**wis Carroll in Greenwich Village**—11/20 at 6:15 P.M.: To open the "Reflections of Lewis Carroll" exhibition at NYU's Fales Library, distinguished Carroll scholar Morton Cohen lectures on the artfully dodgy Charles Dodgson. Bobst Library, third floor, 70 Washington Sq. South (998-2596).

## On View

# Take a Seat

**No home should be without one: a knobby, mechanically ingenious chair or table like those on display at the Brooklyn Museum of Art in "The Furniture of George Hunzinger: Invention and Innovation in Nineteenth-Century America" (November 21–February 15). Trained as a cabinetmaker in his native Germany, Hunzinger (1835–1898) emigrated to the States at the age of 20. Despite its evident European antecedents, his work falls into the American vein of eccentric invention; our cultural history is studded with one-track-minders dreaming up stuff that has its own peculiar logic—even beauty. Hunzinger produced (and astutely patented for marketing purposes, as drawings in the exhibition attest) furniture that, in addition to being visually striking, is cleverly adaptable. Many of the pieces can be folded up or, like his flip-top gaming table, reassembled in an altered state; an adjustable daybed is the star of the show.**

**In trying to push Hunzinger as a protomodernist on the strength of his technological bent, the Brooklyn Museum folks seem to be ignoring the deeply Victorian convictions of his pieces. Ornament is ever-present—in the augustly decorated, fringed upholstery, in the dust-collecting bulges and crevices carved into the wood—creating an atmosphere of middle-class stability, with its inevitable side effects of fustiness and suffocation. Despite the streamlining they display compared with standard-issue furnishings of the time, these chairs and tables are more easily imagined in the parlor of Meg, Jo, Beth, and Amy than inspiring the founders of the Bauhaus. Today, you and I might cherish a single piece in our living rooms as an example of an independent, idiosyncratic mind at work—or simply as antidote to the ordinary.**

**Tobi Tobias**

**Voodoo and Culture in Haitian Art**—11/20 at 6:30 P.M.: Dr. Lisa Farrington lectures on her exploration into the mystery of the Voodoo religion and Haitian art. New School's Swayduck Auditorium, 65 Fifth Ave., at 14th St. (229-5667 ext. 333).

**Elias Torres**—11/20 at 6:30 P.M.: The innovative designer of schools and public housing in Barcelona lectures on current projects. The Urban Center, 457 Madison Ave., at 51st St. (753-1722); $7.

**Sex and the Single Person**—11/20 at 7 P.M.: Sister Carol Perry, Dr. Kenneth Ruge, and Dr. Ronald Patterson give the topic a biblical slant as they examine "Sexuality and the Scripture." Preceded by a reservation-only dinner at 6 P.M. Marble Collegiate Church, 1 W. 29th St. (686-2770); program is $5, $13 with dinner.

**Lesbian Family Life Cycle**—11/20 at 7:30 P.M.: Suzanne Slater, Ruth Mohr, Dava Weinstein, Barbara Rothberg, and Edward J. Dunne illustrate the differences between heterosexual and lesbian life cycles in terms of family, transitions, and crises in the second annual John T. Patten Memorial Lecture. Hunter College's Harold Lewis Auditorium, 129 E. 79th St. (879-4900, ext.125).

**Japanese Theater in the World**—11/20 at 6:30 P.M.: In a continued salute to Japan's 1,500-year-old theater, Setsu Asakura lectures on "The Art of Stage Design." Japan Society, 333 E. 47th St. (752-3015); $10.

**Who's Afraid of Edward Albee?**—11/21 at 1 P.M.: A special tribute to Edward Albee in which New York *Times* critic Mel Gussow will interview the playwright and John Guare, Lanford Wilson, and Paul Zindel will be among many honoring Albee for his revolutionary work in the theater. Harold M. Proshansky Auditorium, 33 W. 42nd St. (642-2231); free.

**Kim Hunter: Memories of *A Streetcar Named Desire***—11/24 at 6:30 P.M.: The actress who originated the part of Stella Kowalski on Broadway reminisces about Tennessee Williams, the original Broadway production, and the film, for which she won an Oscar. A screening of *Streetcar* will follow. The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (870-1630); free tickets (only two per person) distributed up to two hours before event at the plaza-level information desk.

## Tours

**Before Stonewall: A Gay & Lesbian History Tour**—11/22 at 1 P.M.: Discover the many facets of lesbian and gay history as you trace the development of Greenwich Village as a community mecca. Stops include sites associated with Bayard Rustin, Willa Cather, and two of New York's cross-dressing politicians. Meet at the Washington Square Arch (439-1090); $9.

**Culture & Nature**—11/22 at 1 P.M.: Historian Joyce Gold leads a tour of the big backyard and of Central Park West. See the onetime homes of actors Rudolph Valentino, Boris Karloff, Basil Rathbone, and Rita Hayworth and such illustrious writers, painters, and dancers as Edna Ferber, Norman Rockwell, and Isadora Duncan. (Not to mention the sites once home to notorious gangsters Lucky Luciano, Meyer Lansky, and Frank Costello.) Meet at the corner of 72nd St. and Central Park West (242-5762); $12.

**Pubs & Poltergeists**—11/22 at 6 P.M.: A tour of haunted taverns in the far-west Village. Meet at the front steps of St. Luke's in the Field Church, at Hudson and Grove Sts. (969-8262); $10 (cost of drinks and tips not included in tour price).

**The Gramercy Park You Never Knew**—11/23 at 12:30 P.M.: Stroll by New York's only private park and the exclusive neighborhood that encompasses it. See sites associated with city and cultural lore and famous people who lived at the park's edge, from John Kennedy and Thomas Edison to James Cagney. Stops include the Gramercy Park Hotel, the Players Club, and what was once Peter Cooper's home. Call for reservations and meeting place (465-3331); $10.

**Historic TriBeCa**—11/23 at 1 P.M.: Explore the rich historical and architectural wonders of TriBeCa, which has gone from residential neighborhood to industrial center and back. Meet at Bogardus Triangle, at the intersection of Chambers, Hudson, and West Broadway (439-1090); $9.

otograph courtesy of Brooklyn Museum of Art.

**Metropolitan Opera Backstage**—Weekdays from 10 A.M to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call for reservations and times (769-7020); $8.

## Exhibitions

**Mechanical Marvels: Invention in the Age of Leonardo**—Through 3/1/98: This exhibit brings the "Renaissance of the Machine" that swept Europe in the fifteenth century back to life with large-scale silkscreen reproductions of original drawings, 50 remarkable working models, and a number of multimedia and virtual-reality stations. The show concentrates on the inventions of Filippo Brunelleschi, Taccola, Francesco di Giorgio, and Leonardo da Vinci. On view at the Liberty Street gallery at the World Financial Center. Tues.–Fri. 11 A.M.–6 P.M., Sat. and Sun. noon–5 P.M. (945-0505); $6.

**Ambush in the Streets**—Through 12/6: A collection of Jules Backus's photographs concentrating on *pochoirs,* Paris's constantly changing works of stencil and site-specific wall art that range from whimsically indulgent to wickedly political. It is on view at Cooper Union's Herb Lubalin Study Center for Design and Typography, in the Historic Foundation Building, 7th St. and Third Ave. (353-4214).

## Events

**Seconding the First**—11/17 at 8 P.M.: A gala celebration of the First Amendment and an in-depth exploration of trespasses on our right to free speech. Through readings, songs, multimedia, and staged presentations, the evening will focus on informational and artistic media that have been censored, contested, challenged, or compromised. Written by Peter Stone and directed by Martin Charnin, this star-lit night features Paul Newman, Christopher Reeve, Robin Williams, Joanne Woodward, Kevin Kline, Nora Ephron, Joan Rivers, Sarah Jessica Parker, Alec and William Baldwin, Walter Cronkite, Phoebe Cates, Harvey Fierstein, Phil Donahue, Griffin Dunne, Marsha Mason, Marlo Thomas, Mike Nichols, Phoebe Snow, Judy Blume, Peggy Charren, Ron Howard, Blair Brown, and many more. Call for tickets. Town Hall, 123 W. 43rd St. (840-2824); $25.

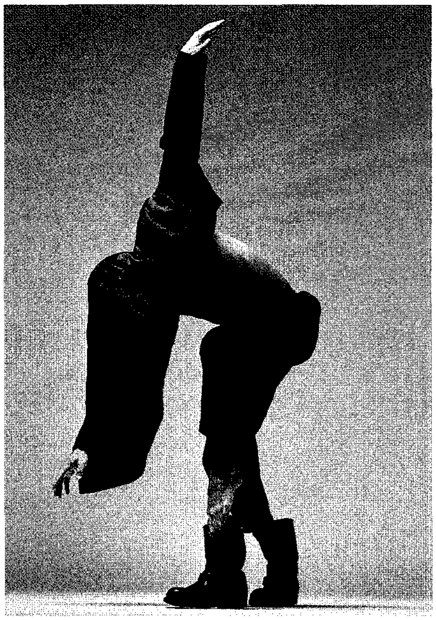
**The Brick Church Fair**—11/17 from 4 to 8 P.M., 11/18 from 10 A.M. to 8 P.M., and 11/19 from 10 A.M. to 4 P.M.: The 54th Annual Brick Church Fair provides three days of unique holiday shopping and gift ideas including stationery, linens, jewelry, hand-knit clothing, homemade baked goods, preserves, and unique crafts. All proceeds to benefit neighborhood youth and elderly support groups. The Brick Church, 62 E. 92nd St. (289-4400).

**Triple Pier Expo**—11/22–11/23: One of the city's most celebrated antiques-and-collectibles events comes to Hudson River Piers 88, 90, and 92. It features 600 dealers offering a broad array of merchandise, some of which is exclusive to this expo. Admission is $10 and covers entrance to all three piers. Call 255-0020 for more information.

## Sports

**Basketball—KNICKS:** Just as the Knicks were completing back-to-back 30-point demolitions (already twice as many as last season), word came that *Sports Illustrated* had picked New York to win its first title since 1973. No doubt distressed that the secret of their talent was out, Van Gundy's troops put together back-to-back lie-down-and-dies against the Lakers and Kings. Knicks now have the whole rest of the road trip to de-impress *SI.* 11/18: At Houston at 8 P.M. (TNT). 11/20: At Atlanta at 7:30 P.M. (MSG). 11/21: At Washington at 7:30 P.M. (MSG). 11/23: Vs. Vancouver at 8 P.M. (MSG). **NETS:** The Nets got off to a 4-0 start, the best in team history. And that was without the services of either Keith Van Horn, who should be returning in a few weeks, or Kerry Kittles, who is slowly recovering from a pulled groin. When these two are healthy, the real fun should begin. 11/19: Vs. Boston at 7:30 P.M. (SC). 11/21: At Boston at 8 P.M. (TNT). 11/22: Vs. Portland at 8 P.M. (SC).

**Football—GIANTS:** Two weeks off left the Giants so well rested going into Tennessee, the offense played with the energy of a fat man getting out of a Barcalounger. The Giants are now 2-8 coming off a bye week, suggesting that breaks are best left for the off-season. The Jints better be awake for the Redskins or all that talk about playoffs will be the next thing given a rest. 11/23: At Washington at 8 P.M. (ESPN). **JETS:** Did you see that picture
Bill Parcells chewing out the ref after the Mia
loss? The man looked like the poster boy for t
Massive Cardiac Prevention Society. Someti
you wonder if the Jets play so hard because th
want to avoid the sight of their coach's heart e
ploding out of his chest right there on the sid
lines. 11/23: Vs. Minnesota at 1 P.M. (Fox).



**In Print** **The vanguard magazine *Dance Ink* was widely recognized during its magical six-year run as an innovator in photography and design. The culmination of its too-brief life is *Dance Ink: Photographs,* featuring the work of, among others, Annie Leibovitz, Andrew Eccles, and Duane Michals. Formatted as a dance concert (photographic sequences divided into five acts and an "intermission"), it is perhaps the most imaginatively and handsomely produced tribute to dance ever. (Chronicle; $35.)**

**Hockey—RANGERS:** The consequences of the dep
ture of Mark Messier can be found in the pers
of Alexei Kovalev, goalless through the first
weeks of the season and blaming it on the absen
of Mark in his line. Right now, Kovalev is t
symbol of the Rangers' soulless, flaccid play, an
he and his teammates want to right the ship, th
need to identify themselves as something ot
than Mark-less. 11/18: At Florida at 7:30 P.
(MSG3/ESPN). 11/19: At Tampa Bay at 7:30 P.
(MSG2). 11/21: At Carolina at 7:30 P.M. (MSG
11/22: At Pittsburgh at 7 P.M. (MSG). **ISLANDERS:**
the frustrating loss to the Devils, Ziggy Palffy
legedly spit in the face of New Jersey defensem
Lyle Odelein, prompting Odelein to hilariou
outline the NHL code of honor. It's okay to b
the piss out of a guy, suggested Odelein, but "y
don't spit, you don't call guys racial names. Y
want to be classy." 11/19: At Detroit at 7:30 P.
(SC2). 11/22: At Buffalo at 3 P.M. (SC2). **DEVI**
The Devils continue to prove themselves every
as tough as last year. Their defense is the best in t
league, giving up a sterlingly low 1.86 goals
game. Now if only they could sign Guerin
11/18: Vs. Calgary at 7:30 P.M. (SC). 11/20: Vs.
landers at 7:30 P.M. (SC). 11/22: Vs. Florida at
P.M. (SC).

**The Turkey Classic**—11/23: A five-mile run throu
Central Park. Fees range from $7 to $20. Meet
North Meadow Field House, E. 97th St., at 8:
A.M. for check-in. Call 860-4455 for informati

## Online

**Electronic Epicure**—Although the *Food & Wine* ma
azine Website hardly ventures beyond text versio
of selected articles (aren't the glossy food phot
what it's really all about?) and is almost complet
ly lacking in navigational tools, these espousers
*la dolce vita* have hit upon the perfect recipe to
evate the Internet into a realm more sublime.
promote the launch of its *1998 Official Wine Gu*
by Stephen Tanzer, the site will host an onli
wine tasting. Stop by now to find out the featur
wines, then on November 18 you'll be ready
log on, uncork, and chat with the author and f
low Web-savvy wine connoisseurs. *www.Foo*
*WineMag.com*

**Ridin' That Train**—You see it everyday: the grun
station, the crowded cars, and the rats along t
rails. But at the New York Subway site, you'll d
cover the surprisingly beautiful history behind t
city's underground transit system. With vinta
photographs of stations—some abandoned, so
altered, some simply plastered over with too ma
advertisements—the site draws attention to t
details of design involved in the original constru
tion. Or use it as a resource for maps, schedul
and construction to try and figure out what's ta
ing so long. *www.nycsubway.org*

***New York* Magazine on the Web**—The complete list
Website reviews has moved, appropriately, onli
to our website (*www.newyorkmag.com*), with lin
from "Stephanie's Surf Report" (in the "Toda
section on the home page). In addition to th
listed above, this week's sites include the School
Visual Arts' Digital Salon, showcasing arti
who've stretched HTML to the limits of design
vintage-video-game revival (minus the Atari jo
sticks), and a catty feminist Webzine that serves
the perfect antidote to the ubiquitous, all-to
palatable "girl power" mantra being shoved do
our throats through every medium.

**Elsewhere on our Website** (our shortcut address, by t
way, is *www.nymag.com*): "Vanessa Takes Manh
tan" and delivers up daily picks of "*every*one w
be there" events, plus our arbitrary neighborho
guides, highlights from the current issue, and e
panded, searchable "Cue" listings. So, hey, do
you think it's time you stopped by?

Photographs: top, Stewart Shining, courtesy of Chronicle Books; bottom, Andrew Eccles, courtesy of Chronicle Boo

# kids

**On Ice...Animal-Free...Earthy**

**Ground Rules:**

- ● = free
- ● = now or never (one-shot deal or final week)

## Children's Events

**Surreal Celluloid**—Parents frustrated with saccharine kiddie culture rejoice! A three-day "Movies for Kids" feature at **WALTER READE THEATER,** entitled "Exquisite Grotesqueries: The Surreal World of Jan Svankmajer," features shorts like "Manly Games," a black comedy on soccer. 11/21 through 11/23. Tickets are $8.50; $4.50 for seniors. Also at the Walter Reade this week, Czech animator Jiri Trnka's *The Emperor's Nightingale,* made in 1948, is a puppet animation retelling of the Hans Christian Andersen story. 11/22 and 11/23 at 2. $2. 70 Lincoln Center Plaza (875-5600).●

***The Nutcracker* on Ice**—For the first time ever in New York, the St. Petersburg State Ice Ballet, a company of 34 skaters, combines classical dance with figure skating in a lavish production of the holiday chestnut. 11/23 at 1 and 4:30. **WALT WHITMAN THEATRE,** at Brooklyn College (one block from the junction of Flatbush and Nostrand Aves.) (718-951-4500).●

**Earth Watch**—Control the gush of a ten-foot geyser at a major new interactive exhibit about energy sources called "E-Quest: Exploring Earth's Energy," opening this week at **LIBERTY SCIENCE CENTER,** Liberty State Park, Jersey City (call 201-451-0006, ext. 475, for directions and further information). Admission $9.50, $8.50 for students and seniors, $6.50 for children ages 2 to 12.

***Arabian Nights***—Adapted from the ninth-century collection of Indian, Persian, and Arabic tales, *The Book of 1001 Nights,* the Lookingglass Theater Company of Chicago production is suitable for ages 13 and up. 11/22 and 11/23 at 2 PM. **BAM MAJESTIC THEATER,** 30 Lafayette Ave. (636-2021). $8 to $12.●

**Knock Knock**—Fourteen-year-old radio personality Evan Roberts emcees Kids 'N Comedy, a showcase of young stand-up comics—all hopeful that you are an undercover talent scout from the Rosie O'Donnell show. (Lunch and dinner available upstairs at Comedy Nation.) 11/23 at 4. **CAROLINE'S,** 1626 Broadway at 49th St. (757-4100). $10.●

**Clowning Around**—Michael McGuigan of Bond Street Theatre does his trademark juggling and jokes for a preschool audience. **ARTS-CONNECTION CENTER,** 120 West 46th St. (302-7433, ext. 1440). $6.●

**Dance Tradition**—New York City Ballet performs George Balanchine's *The Nutcracker*—the standard by which all other *Nutcrackers* are measured. Through 1/4 at the New York State Theater, **LINCOLN CENTER PLAZA** (870-5570). $18–$72. (An additional $20 buys you a photo with a character from the show, which can be taken during intermission or half an hour before the show.)

**Being There**—Thirteen-year-old Victoria Confino, an actor-educator in period clothing, greets visitors to the new Confino apartment at the **LOWER EAST SIDE TENEMENT MUSEUM.** 11/30 and 12/14 at 3:30. 97 Orchard St. between Broome and Delancey (431-0233, ext. 210). Tickets $7, $6 for students and seniors, $3 for children under 5.●

**History Repeats . . .**—*Fare For All,* a musical play set in the 1830s at the Mount Vernon Hotel, provides another opportunity to get in on the action of a play. Characters in the play are based on real people who at one time visited or lived in the building that now houses the **ABIGAIL ADAMS SMITH MUSEUM & GARDENS,** 421 61st St. (838-6878). 11/23 at 2. Tickets $5; $3 for children under 12.●

**Circus Anniversary**—"Big Apple Circus 20 Years" is here for its hometown stint at **LINCOLN CENTER** through 1/11/98. Grandma, the beloved cross-dressing clown, is joined by the hilarious Bello Nock. Tickets are $10–$55 (307-4100).

**Disney on Ice**—*Hercules* once again battles the Cyclops and the Centaur when the animated movie moves onto ice. **CONTINENTAL AIRLINES ARENA** in East Rutherford, New Jersey to 11/23 (516-794-9300); and **NASSAU COLISEUM** in Uniondale, New York, 11/25 to 11/30 (210-935-3900).

**Santa Sighting**—Sixty-five years and still (high-) kicking: The **RADIO CITY MUSIC HALL** Christmas Spectacular is a beloved New York institution mingling innumerable costume changes, a living Nativity scene, and musical chestnuts. Through 1/4. 50th St. and Sixth Ave. (307-1000); $6 to $57.

**Circus Oz**—The animal-free circus from Australia that mixes radical and traditional circus forms with funky live rock music was founded in 1977 "to defy the laws of theater and physics." 11/20 to 1/4. **THE NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10 to $35.●

***The Nose***—It's a hard thing to keep your dignity when the focus of your face up and vanishes. Worse yet when the nose in question starts trying to wield authority. Young actors—ages 12 to 14—play all the parts in **CITY LIGHTS YOUTH THEATER'S** adaptation of the Nicolai Gogol short story of the same name. Recommended for all ages. 11/21 through 11/23. The Hudson Guild Theater, 441 West 26th St., between Ninth and Tenth Aves. $5.●

***The Reluctant Dragon***—Kenneth Grahame's classic comes to life with the help of a ten-foot-long dragon and much attendant pageantry. 11/22 at 1:30. Tribeca Performing Arts Center at BMCC, 199 Chambers St. (346-8500). $13 for adults and $8 for children.●

***A Christmas Carol***—Hal Linden and Roddy McDowall alternate as Scrooge in this vast production. To 1/4, **THE THEATER AT MADISON SQUARE GARDEN,** 2 Pennsylvania Plaza (307-7171). $25 to $65.

**cue**

**Brian Parks**
*Editor*

**Barbara Ensor**
*Kids*

**Patricia Falvo**
*Movies*

**Brian Farnham**
*Sports*

**Vanessa Grigoriadis**
*In Concert*

**Linda Hall**
*Books*
*Events*
*Radio*

**John Leonard**
*Television*

**Edith Newhall**
*Art*

**Robin Raisfeld**
*Restaurants*

**Stephanie Saulmon**
*Online*

**Jennifer Senior**
*Theater*

**Ethan Smith**
*Nightlife*

## Performance
## Lion Taming

**Being named after a blockbuster family movie isn't all to the good, even when it comes to reeling kids in to the audience. The 8-year-old boy and 11-year-old girl who accompanied me to *The Lion King* were both hesitant to attend. For him, the Broadway musical meant revisiting the horrible death of the father lion, in which the son is implicated. For her, of course, there was the danger that the Disney offering would be baby stuff. So there was a palpable sigh of relief among our party—and the audience as a whole—as the curtain went up on a raucous Zulu version of the familiar "Circle of Life" song, while huge elephant and bird puppets sauntered and flapped their way down the aisles. Director Julie Taymor's flesh-and-blood characters—many with masks and animal appendages—thankfully interpret the story with more artifice than the movie's animated ones, making the tale's tragic death more theatrical and hence bearable for little kids. At intermission, a beautiful young mother with cascading blonde curls put her arms around two girls in smocked floral dress and declared, "This is the best production I have seen in my entire life; I am just so happy to be able to share it with you." Onstage, such gooey moments are rare, Elton John and Tim Rice's cloying songs stirred into a richer, more African cauldron of chanting and drums. Audience members of every stripe get visibly stirred, too—be they anxious cub or nouvelle sophisticate, toddler, teenager, or octogenarian. Talk about your circle of life.** **BARBARA ENSOR**

Photograph by Joan Marcus.

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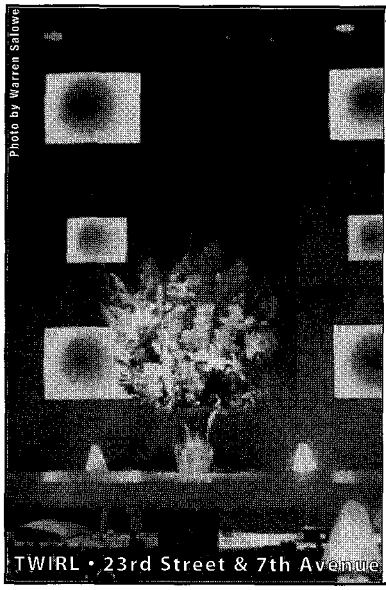
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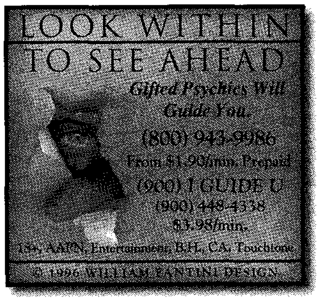
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**ll Woman Preferred**—A tall (6'5"), nest, loyal, gentle, financially secure asp attorney, 39, with varied interests, eks a tall, successful, attractive man, 30-44, with a sense of style d an appreciation of the arts. Note/ oto/phone. 9504 ✉

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**rmer Male Model**—Now business- n, 36, nice chauvinist with traditional ues. Desires intelligent, warm, spiritual, ssionate woman, 20-38, for relaxed nners, sporting and concert dates, ssible marriage and children. Prefer tractive, long-haired, shapely lian/Spanish type (but not that portant). Note/photo/phone. 9325 ✉

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**autiful, Professional Jewish Lady**— 5'4", looking for a man who is smart, cessful, who wants to love and be loved ho is tired of being alone and ready to le down. Note/photo, please. 9449 ✉

**Not From Mars**—Seeking sensitive, nest woman with a good heart, who s conversation, is marriage-minded l under 40. I'm a young 40, slim, non- gious Jewish professional. 9462 ✉ ☎

**u Want**—A beautiful, educated, iculate, athletic professional, 5'2", ite, 37, who loves the theater, movies, rting events. I am a single mother of 3- r-old. I want someone who loves kids, ttractive, mature, responsible, success- professional, 37-late 40s. 9455 ✉☎

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**Very Handsome, Divorced, 45**—Successful and definitely a nice guy. I love *jogging, serious conversations and most of* all laughing and being in love. Photo/note. 9499 ✉

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**Extremely Special**—Beauty and brains, late-40s professional woman, co-custodial mother of two happy teens - sweet, alluring, successful, fit, highly educated. Seeks her match - an exceptional, intelligent, accomplished nonsmoker with integrity. Will exchange photos. 9500 ✉ ☎

**Tall, Frustrated Writer**—Lonely but fun, seeks sweet, womanly Muse, 50s, to inspire joyous Xmas and beyond. (212) only. Photos exchanged. 9481 ✉

**Gay Female**—40s, tired of the bars and games - searching for a "real" woman of substance who is honest, caring, spiritual and ready to enjoy the finer things in life. Note/photo/phone. 9507 ✉

**Been Looking For You**—Successful businessman, single white male, athletic and 39, with established career, seeks a lady ready for a real and lasting partnership. He enjoys the best of NYC, adventurous travel, the outdoors, romantic moments and more. She should be a Christian lady, attractive and slender, petite, 25-35, energetic, independent and capable in her own way. She enjoys life's adventures, desires a partnership that grows continually with constant excitement and remains unafraid to make changes and commitments. She must share his desire to create something very special. She should immediately send him a note with recent photo and phone. 9516 ✉

**Beautiful, Accomplished Architect**—Fitness instructor, 36, 5'9", with marvelous legs and dynamite figure, seeks one extraordinary man. You: smart, warm, handsome, looking for adventure with someone like me: a lover of book stores, beach days, cold beer, hot jazz and time spent with friends. Let's get together! 9528 ✉ ☎

**Striking, Interesting Female**—Psychologist, young 50s, tall, slender, amateur musician, intensely interested in the arts, travel...somewhat athletic. Seeking intimacy, pleasure, friendship with accomplished, attractive male of quality and humor. 9518 ✉ ☎

**Green-Eyed Blond Beauty**—37, successful, slender and too smart by half, seeks best friend/hero/lover, 35-47, funny, virile and successful - part Mark Twain/part Marlboro Man, to share grand passion and grocery shopping. (914) a plus. Recent photo, please. 9524 ✉ ☎

**Very Beautiful**—Caring, unique female - Chinese, artist, 29, 5'5", with magic of life - seeks a very successful man. 9495 ✉

**Simply Exquisite**—Attractive and intelligent, early 40s, seeks very handsome gentleman, financially and emotionally secure. Photo/note. 9461 ✉

**Lovable Woman**—34, very attractive, slender, 5'5", wavy light brown hair, hazel eyes. Ivy, editor, Jewish/eclectic, enjoys singing, travel. Seeks Mr. Right. 9487 ✉

**32, Attractive Christian Male**—Entrepreneur - seeks commitment-minded woman, 25-32, for an exciting yet stable relationship. 9486 ✉ ☎

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**Wanted**—One 30-40 year old golfer with smarts, wit, style and a slight edge. Euro or Europhile preferred. 35 year old looker seeks her match. Photo/phone. 9537 ✉

**Beautiful MD**—Slim, with warmth, sensitivity, humor and optimism, Jewish, 40s, seeks successful, loving man. 9470 ✉

**Handsome, Successful Jewish Male**—39, seeks smart, pretty female, 25-37, for fun, romance. Photo. 9505 ✉ ☎

**Pretty MBA**—Slim, blue-eyed blond, single white female, 34, seeks creative, intelligent, attractive, single white male, 28-45, for romance. Note/photo. 9494✉

**Born in The '50s**—Child of the '60s. Woman of the '90s. Divorced, Jewish, rollerblading, nature- and fun-loving, thoughtful. Seeks mensch for a relationship and shared good times. 9446 ✉ ☎

**Nice-Looking Man**—Professional, warm, youthful, trim, 5'10", 57. Seeks a down-to-earth, stimulating, slender woman for friendship and romance. I love the arts, music, films, travel...or just a good conversation. Photo, please. 9531 ✉

**Successful, Spiritual, Sensual**—Entrepreneur - 38, 5'10", 175 lbs, very attractive, athletic build, self-aware, adventurous, down-to-earth, intelligent, evolved. Loves travel, culture, tennis, reading, skiing. Seeks similar woman of depth, very attractive, fit, to share life with. Ability to travel a plus. Note/photo. 9466 ✉

**Pianist/Writer**—42 and fit. I love karate, travel, the beach and laughter. Seek female. Note/photo/phone. 9460 ✉ ☎

**Shannon Dougherty Look-Alike**—30, Jewish, long hair, brunette, hazel eyes, special-events coordinator, looking for very attractive man. Photo please. 9497✉☎

**Imagine An Hourglass**—Single white female, 41, 5'7", pretty administrative social worker, singer, actress, Catholic, seeks professional male, 38-50, for fun, fire, friendship and long-term relationship. I love to dance. 9520 ✉ ☎

**Handsome, Nice, Ivy**—33, 5'11", slim, white computer professional seeks nice, slim, attractive, intelligent, under-36/over-5'3" woman for romance. I enjoy movies, music, politics. Photo appreciated. 9445 ✉

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**"Triumph Of Love"**—Lovely, lively, lithe, lighthearted leading lady seeks co-star (50-60) for long-running hit show. 9489 ✉

**Let's Be Friends First**—Black gay male, 34, handsome, built, successful, 6' tall, seeks companion between 35-45. 9517✉☎

**Petite, Slim And Sexy**—Attractive, outgoing NYC entrepreneur with smarts, class and great legs, seeks athletic Wall Streeter or professional, 50-55. 9443 ✉☎

**Young And Successful**—32, 6'1", athletic, handsome, looking to have a relationship with someone who likes variety in their life - fine food, theater, movies, city and travel. Seeking a woman who is beautiful, size 8 or less, athletic, outgoing, with a passionate personality, in her 20s. Photo. 9535 ✉☎

**Single Dad Seeks Lifetime Love**—40, 6', athletic, Ivy professional, blue eyes and warm smile, looking for partner to share intimacy, warmth and everything else. No smokers. Photo a must. 9483 ✉

**Good-Looking, Successful Man**—Business owner, artistic, creative, witty, warm, happy, stable, stylish, honest and in a great place. 59 years young, 5'9", divorced, full head of original non-gray hair. You're very pretty, sensual, slim, bright, under 50. Photo/phone gets reply. 9502 ✉

**Affluent Professional**—34, Jewish, blond hair, hazel eyes, short and athletic, loves golf, exercise, travel and family life. Seeks an adventurous woman to explore life with. Note/photo/phone. 9501 ✉

**Tall, Green Eyes**—Long blond hair, long-legged knockout! Surplus beauty, brains, heart and humor. Eclectic interests, tons to offer. How about you? Ready for fun and romance? I'm fabulous 40 - you're 36-49, over 5'9". Oh, yeah - I'm HIV+ (healthier than you). Only safe sex practicers need apply. Photo. 9503 ✉☎

**Anticipating**—Your kiss. Kindhearted and genuine, single Jewish female, 34, slim, brunette, 5'4", pretty, professional and financially independent. Enjoys swimming, exercising, racquet sports, art, theater, movies, evenings by my fireplace and more. Wishes to meet a handsome, refined, intelligent, single Jewish male, nonsmoker, 32-42, who possesses an honest and caring personality...to love always. Note and photo, please. 9519 ✉

**Make Destiny**—Warm, affectionate, very pretty, overeducated, Jewish professional female, 40, with a passion for running and exotic travel. Longs for a true connection with a sensitive, smart, attractive, professional Jewish man. Note/photo. 9488 ✉☎

**5'2", Eyes Of Blue**—Adventurous, creative, affectionate, outdoorsy, slim/curvy, world-traveled, bilingual (French), 27, successful (nonprofit), smart (grad student), very pretty blond - seeks kind, fun, attractive Mr. Right. Note/photo/phone. 9552 ✉

**New Year's In My Arms?**—Lively, attractive, elegant and bright, mid-40s European woman, who enjoys the arts, world music, travel, adventure, food (I'll cook) and people, seeks Jewish man of substance and integrity, well-educated, well-traveled, sincere, humorous, tolerant and curious, for the friendship of a lifetime ...full of tenderness, caring and smiles. Be 45-55, 5'9" plus. Note/photo. 9527✉

**Sparkling Blue Eyes**—Great smile, beautiful, inner glow, spiritual, warm, playful, exceptionally bright, 5'8", Jewish, athletic, cultured, creative, innovative, very successful - looking for very high-caliber, very successful, healthy, upbeat, relationship-oriented, beauty-loving hero, 45-55. 9553 ✉☎

**Sultry, Sexy Ski Animal**—Athletic, divorced woman, 35, looking for a partner in crime who is 32-45, tall, Jewish, with a passion for life. Note/photo. 9532 ✉

**Midwesterners Are My Idea Of Exotic**—Downtown NY babe, black garb (navy blue when I feel flamboyant), late 30s, TV producer, 5'6", size 4, Ellen Barkin smile, great cook, avid skier, seeks her Dudley Do-Right. Let him be less shallow than I am (I'm a big Albert Brooks fan), also funny, sweet and financially secure. Athleticism a plus. In this life I'm a sprinter - but I'm looking for a marathon man. Photo note. 9465 ✉☎

**Little Black Dress/Basketball Jersey**—I look great in either one. Bright, athletic, artistic, pretty, 30s, single mom looking for creative, gentle-spirited, great guy. Letter and photo appreciated. 9529 ✉☎

**Attractive Professional Woman**—Compassionate, intelligent, cultured, good-humored, seeks compatible man, mid 50s-60s. 9452 ✉

**Peaches And Cream Beauty**—Lively, smart, career woman, 34, 5'4", slim, seeks successful man, 40-50, cultured and educated. NYC only. 9557 ✉☎

**Hoyden Seek(er)**—Clever, imaginative, polyglot, good-looking man wants gal pal who's athletic, wicked smart, creative and comely, 29 plus. Photo/worthy note. 9512✉

**Awake And Alive!**—Dark eyes, long legs, style and substance, sharp wit and warm heart, 36, 5'7", pretty, thin and fit, Jewish. Seeks outgoing, accomplished and confident male counterpart to share life's adventures. 9485 ✉☎

**Pretty, Jewish Woman**—41, East End, LI, with beautiful 11 week old baby boy, seeks Jewish man, 40-50, for great friendship, love. Am performing a Mozart piano concerto end of this month; perhaps we can meet then? Photo. 9559 ✉

**Attractive Jewish Woman**—Mid 60s, from central New Jersey and Florida, seeks 65-plus mensch who enjoys life and a good matzo ball soup. 9448 ✉

**Handsome, Sincere, 6' Gentleman**—Dentist, 41, seeks pretty, kind, intelligent lady. Photo/bio. 9492 ✉

**Gay White Male Body Builder**—47, attractive, outgoing, fun and sincere. Seeking dedicated companion who is romantic, adventurous, healthy, stable, guy-next-door type. Photo and note appreciated. 9469 ✉

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**All-Around Great Guy**—Adorab handsome Jewish male, 35, baby blue 5'11", fit, funny, warmhearted do seeking a nonsmoking woman, 25 plu who is sweet, smart, sexy, and looking f a lifetime full of love and laughter. Since responses only, please. Response with photo guarantees a rely. Give this one shot... You never know. 9511 ✉

**Gay Woman**—Attractive, feminine, sli sensitive, professional and successf young-looking 50, 5'7" who loves mus movies, theatre, gym, antiques a laughter seeks an attractive, fit, feminir sincere, sexy and romantic woman wi intelligence, who is emotionally and fina cially secure. Great sense of humor must! Note and photo please. 9560 ✉

**Cobblestone Streets**—37, Jewish ma warm, highly intelligent and creativ artistic, very handsome, well-built, f great sense of humor, refined sense compassion. Loves: cobblestone stree the sun after rain, knowledge, new ide travel, music. MD involved in holis medicine, very successful - seeks deep lo with a woman who's individualisti intelligent, warm, sexy, stylish, artist naturally very pretty, compassionate a kind. Note/photo. 9550 ✉

**Fireworks!**—Lively, attractive brunet performing arts entrepreneur, great co kind heart. Looking for intelliger humorous, sexy man, 34-45, to share l full of music, movies, theater, danc beach and travel. Let the sparks f Photo/note. 9521 ✉

**Nick Nolte Type**—Successful, athlet 42 (legally separated), attorney, Harva seeks warm, slim, loving woma Commitment desired; kids okay. 9540 ✉☎

**Expert Skier**—And successful entr preneur, male, 5'11", 39, seeks sl female skier under 40, for Killingt trips and relationship. Photo. 9484 ✉

**Sean Connery Looks**—Tall, slim, elega affluent, cultured, doctor of psychothera (separated), seeks pretty, slender, sens ous, stylish, classy woman under 52, the best in life. Photo. 9450 ✉

**Handsome, Athletic Physician**— sailing and skiing enthusiast, see attractive older woman, 50-60, f relationship. Note/photo. 9543 ✉☎

**I'm Not Giving Up On...You**—Whi nonsmoking man, 32-40, honest, deper able, intelligent, good-looking. Your sen tivity, sense of humor and emotional av ability are definite musts. Me: attracti slim woman, 32, 5'5", hazel eyes, dow to-earth, very caring and well-educat with a love for tennis, beach, travel a NYC action. Us: having a sincere, f long-term relationship/marriage, experi cing life's many twists and turns side- side. Note/photo (phone optional). 9475

**Brains And Beauty**—Petite, perky, s Jewish female lawyer with great sense humor, looking to share theater, movi art, music and weekends at the bea (my place) with a romantic, intellige successful Jewish man, 45-55, who lo to laugh. Photo, please. 9463 ✉☎

**Very Handsome**—Single, afflue Jewish, tenured associate professor NYC, and stock market investor, se bright professional lady (MD, JD, P or similar type), 32-44 years. 9468 ✉☎

**y White Female**—Warm, sincere, letic, motivated, fun-loving executive ‹s 38-plus friend and partner, to make h day extra-special. 9530 ✉ ☎

**amercy Park Woman**—Strikingly active, humorous, secure professional, seeks successful male counterpart for ng, caring relationship. 9546 ✉ ☎

**ınger Man (34)**—Irresistibly ador- :, athletic, seeks adventure with chron- gically enhanced woman of intelligence, uty and effusive passion. 9534 ✉ ☎

**ndsome, Successful Professional**— le, 41, 5'9", 165 lbs, seeks slender ıale, 27-37, into theater, acting, con- ibles, animals, travel. Photo. 9536 ✉ ☎

**tty Wasp**—Single white female, fit fessional, in search of single white e, fit professional, late 30s-early 50s, the real thing. Note and photo. 9478 ✉

**Extremely Fine**—Distinguished gentleman, educated in London, years experience in international commerce - seeks warm, sensitive, educated, sophisticated young woman to share gracious living, here and abroad. Photo, please. 9482 ✉

**Hey Mister, Over Here!**—Beautiful blond business owner, spiritual, slim, seeks sensitive, smart Jewish guy with great sense of humor, 45-55, for casual dinners, cozy nights. Photo/note. 9479 ✉

**Single White Petite Female**—HIV-positive, 40, seeking male companionship, 35-40. Very happy, spirited, looking for the same. Sincerity desired. 9556 ✉ ☎

**Your Glass Slipper**—Will fit the foot of this beautiful, professional Jewish Cinderella, mid 30s, if you are a Jewish prince, mid 30s-early 40s, with traditional values, and believe in fairy tales. (NY or NJ.) Note, phone and photo. 9458 ✉

**New In Town**—MD, 32, 5'10", athletic, handsome, funny, Jewish (nonreligious). Seeks educated, attractive female for fun and romance. Note/photo/phone. 9490 ✉

**Outdoorsy Man**—51, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 9464 ✉

**"Menschen" Me**—Fun, handsome, successful, nice Jewish guy, 40, seeks Jewish woman, 30-35, to share all. Note/photo, please. 9493 ✉

**European Gentleman**—Italian-American, very romantic, sincere, warm, passionate, handsome, successful professional. Seeking attractive, affectionate, sincere and sensuous woman, 35-45, with pleasant personality. Note/photo. 9496 ✉

**Having Raised Kitties**—This 44-year-old, single PE instructor is now ready to try kiddies. He is open, straightforward and tall, and has spent many years in summer camp. Interested in an independent, physically fit, active woman with a sense of humor. Please send note/photo. 9451 ✉

**Successful Businessowner**—50, 5'8", fit, attractive, financially secure Jewish male - enjoys sports, movies and travel. Seeks attractive, fit Jewish female, mid 30s, seeking committed relationship leading to marriage and family. Note and photo. 9510 ✉

**Pretty, Well-Educated**—Professional woman. I am a very young-looking 42, 5'6", thin, white. I enjoy the outdoors, hiking, biking, skiing. Looking to meet an educated, attractive, affectionate and fit white man, 38-50, for serious relationship. Note/photo. 9471 ✉

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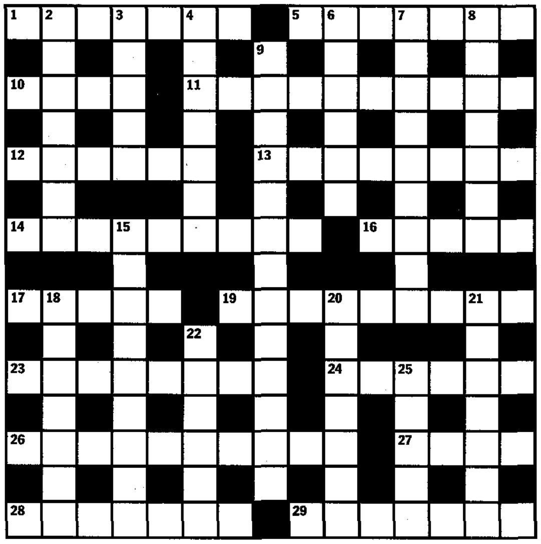
# The 'Guardian' Crossword

**ACROSS**
**1** Barbiturate found in an Italian city and mid-Wales. (7)
**5** Is present as a race finishes. (7)
**10** Retreating before spitfire. (4)
**11** Detective tipped over container in politician's path. (10)
**12** Noise constrained by English final. (6)
**13** Delivered ten cents in settlement. (8)
**14** Adapt elms as trees. (4,5)
**16** Some painters engrave. (5)
**17** Poet's pigeon. (5)
**19** Clean round about rug? It's too early! (9)
**23** Cutting, always in southern garden, first planted outside. (8)
**24** Keep putting part-time soldiers in control. (6)
**26** Cheese makes tongue dirty. (6,4)
**27** Fish fingerprints? (4)
**28** Strife for criminal leader on trial. (7)
**29** Nothing left, or nothing like this sherry. (7)

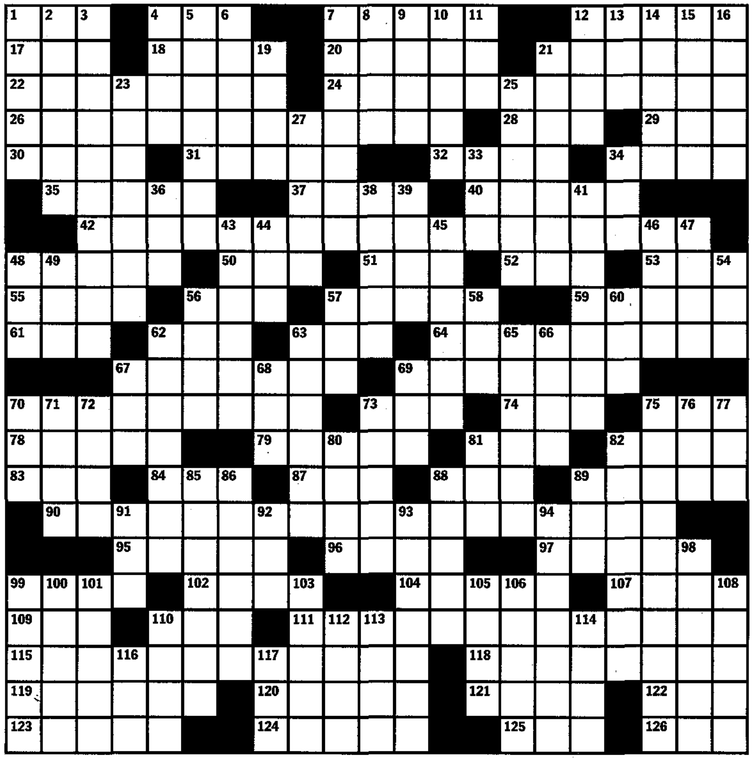


**DOWN**
**2** Land transformed into sea. (7
**3** Approve a constant animal. (
**4** Caribbean island opposed to force takes a U-turn. (7)
**6** Die in attempt to be fashionable. (6)
**7** Minced meat set in cafe. (9)
**8** Imprisonment provides cure a rehabilitation. (7)
**9** A flower Sir Graham cultivat in a Welsh town. (5,8)
**15** Interpreter needed by river—i gets confused. (9)
**18** Wild marjoram seen round about wild ass. (7)
**20** A poet has to make imperfect verse and measure. (7)
**21** Transport for burials at sea. (
**22** Things seen on guns. (6)
**25** In France you stick up for a royal house. (5)

# 'Critics' Putdowns': 'Cue' Crossword • By Maura B. Jacobson

**ACROSS**
**1** Auto co.
**4** Pool quickie
**7** Park seat
**12** Beautician's shop
**17** "—— note to follow sol"
**18** Fail to include
**20** Peace Nobelist Root, 1912
**21** Pigment-deprived person
**22** Introduce something new
**24** Putdown of Pavarotti and pals
**26** Putdown of a Joyce book
**28** Unit of work
**29** Aural organ
**30** Blackthorn fruit for 88-Across
**31** Magazine edition
**32** Brünnhilde's mother
**34** Without a job
**35** Dramatist Chekhov
**37** Congers
**40** Trite
**42** Putdown of a Crosby film
**48** Texas shrine
**50** Jack Horner's fare
**51** "Yes, captain"
**52** Last word of "America the Beautiful"
**53** Bedpost finial
**55** Enameled metalware
**56** Roman 160
**57** Mortimer the dummy
**59** More hobbled
**61** Night creature
**62** Peking first name
**63** Voiced hesitations
**64** Putdown of "Detective Story"
**67** Sockeye, chinook, etc.
**69** Come to understand
**70** Putdown of "The Snake Pit"
**73** Car fill-up
**74** Exist
**75** Candy from a dispenser
**78** "Oklahoma!" aunt
**79** Mythical biggie
**81** Pinocchio's offense
**82** Sheltered inlet
**83** Taproom order
**84** Suffix for cash or court
**87** Zero
**88** Bar staple
**89** Mideast Heights
**90** Putdown of Disney's Ferdinand
**95** Gripes
**96** Mitigate
**97** Positions at bridge
**99** Frosh course
**102** "Gone," at auctions
**104** ILGWU, e.g.
**107** Polite interruption
**109** Memorable West
**110** Neither's correlative
**111** Putdown of "That's Entertainment"
**115** Putdown of "Trading Places"
**118** Malaga miss
**119** Machine-gun noise
**120** —— fours (creeping)
**121** Part of B.A.
**122** Portion: abbr.
**123** Streamlined
**124** Wander off
**125** Half an African fly
**126** Golfer's peg

**DOWN**
**1** Arabic A's
**2** Philippine capital
**3** Big gun's "bullet"
**4** Soap brand
**5** The I in M.R.I.
**6** Breads with pockets
**7** In the midst of two
**8** "Waiting for the Robert ——"
**9** Historic ship
**10** Strangle
**11** Heston role
**12** Smelting debris
**13** Channel 7, in N.Y.C.
**14** Preferred
**15** Hoopster Shaq
**16** —— Dame
**19** Sawbucks
**21** Set things up
**23** Former
**25** Coupes' relatives
**27** Buffed leather
**33** Batsman's credit, for short
**34** Island: Fr.
**36** Lennon's lady
**38** Cash advances
**39** Eyelid inflammation
**41** Shrinks do it
**43** Poise
**44** Vote down: slang
**45** Zeus's messenger
**46** Boxing prelim
**47** Risk-taking, on Wa St.
**48** From —— Z
**49** In the bass range
**54** Annoy
**56** Unperturbed
**57** Next yr.'s alumni
**58** Coroner's-report ab
**60** Citrus-drink ending
**62** A Bee Gee
**63** Motor
**65** Carter's birthplace
**66** Limerick's locale
**67** "Murder, —— Wro
**68** Umpire's decision
**69** Was a candidate
**70** "Maude" star
**71** —— podrida (spic stew)
**72** One of the Baldwi
**73** Nero's successor
**75** Worshiper of many gods
**76** Perón or Braun
**77** Branch of Buddhis
**80** Surf fluctuation
**81** Small, in Dogpatch
**82** Pirate vessel
**85** Barely manages (a income)
**86** Give up misconduc
**88** Ohio senator
**89** Malabar Coast stat
**91** Kimono cummerb
**92** Fashion monogram
**93** In a customary wa
**94** Leaseholders
**98** Parlor piece
**99** Top sheiks
**100** Birth-related
**101** Fictional Beau
**103** Billy Joel's "We —— Start the Fire"
**105** Start of a birth announcement
**106** Not hidden
**108** "—— is as a lusty winter": Shak.
**110** Sioux State: abbr.
**112** Close by
**113** F.D.R.'s dog
**114** Bower flower
**116** Wolfed down
**117** Diddley and Peep



Solutions to last week's puzzles appear on page

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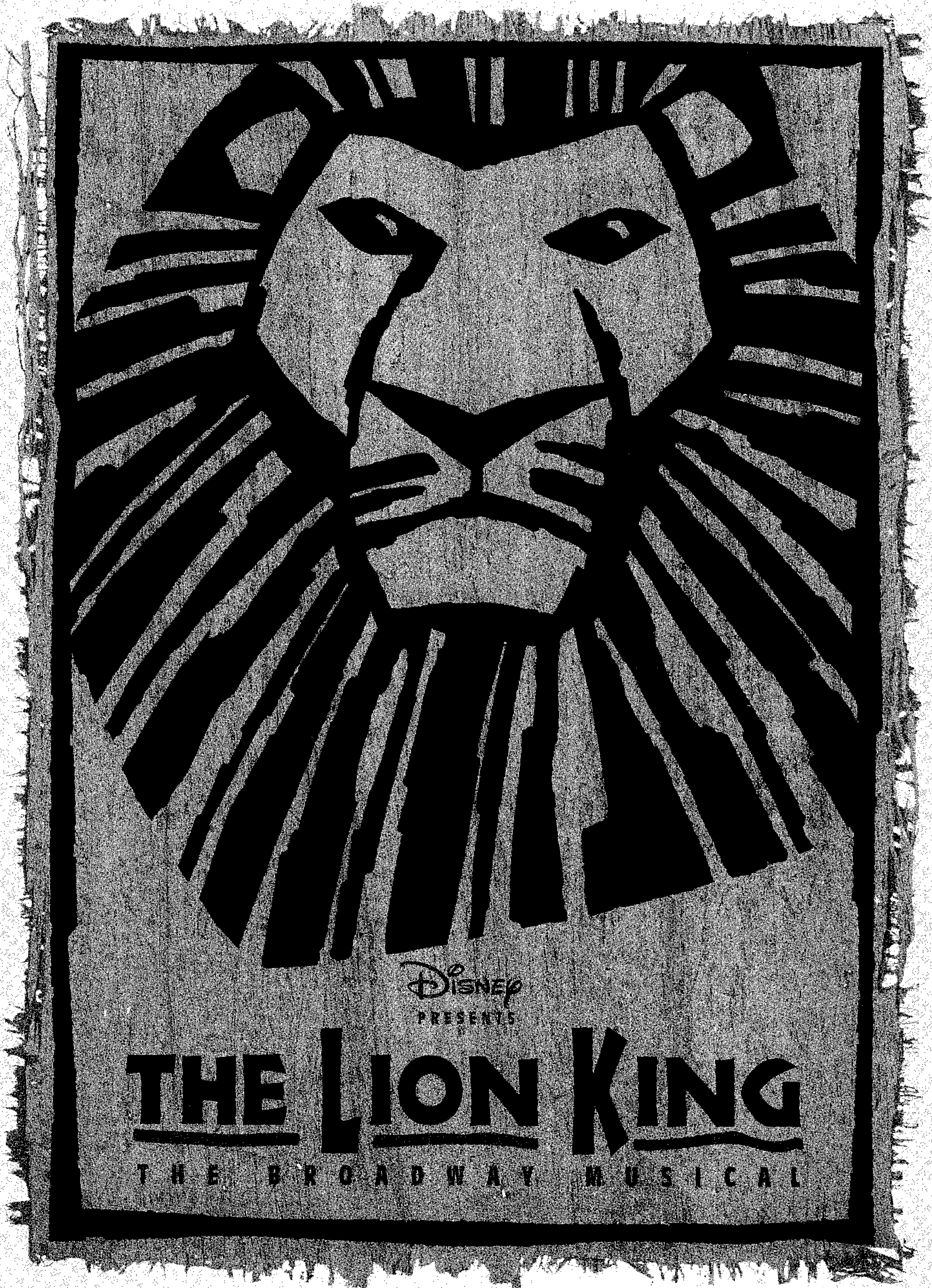
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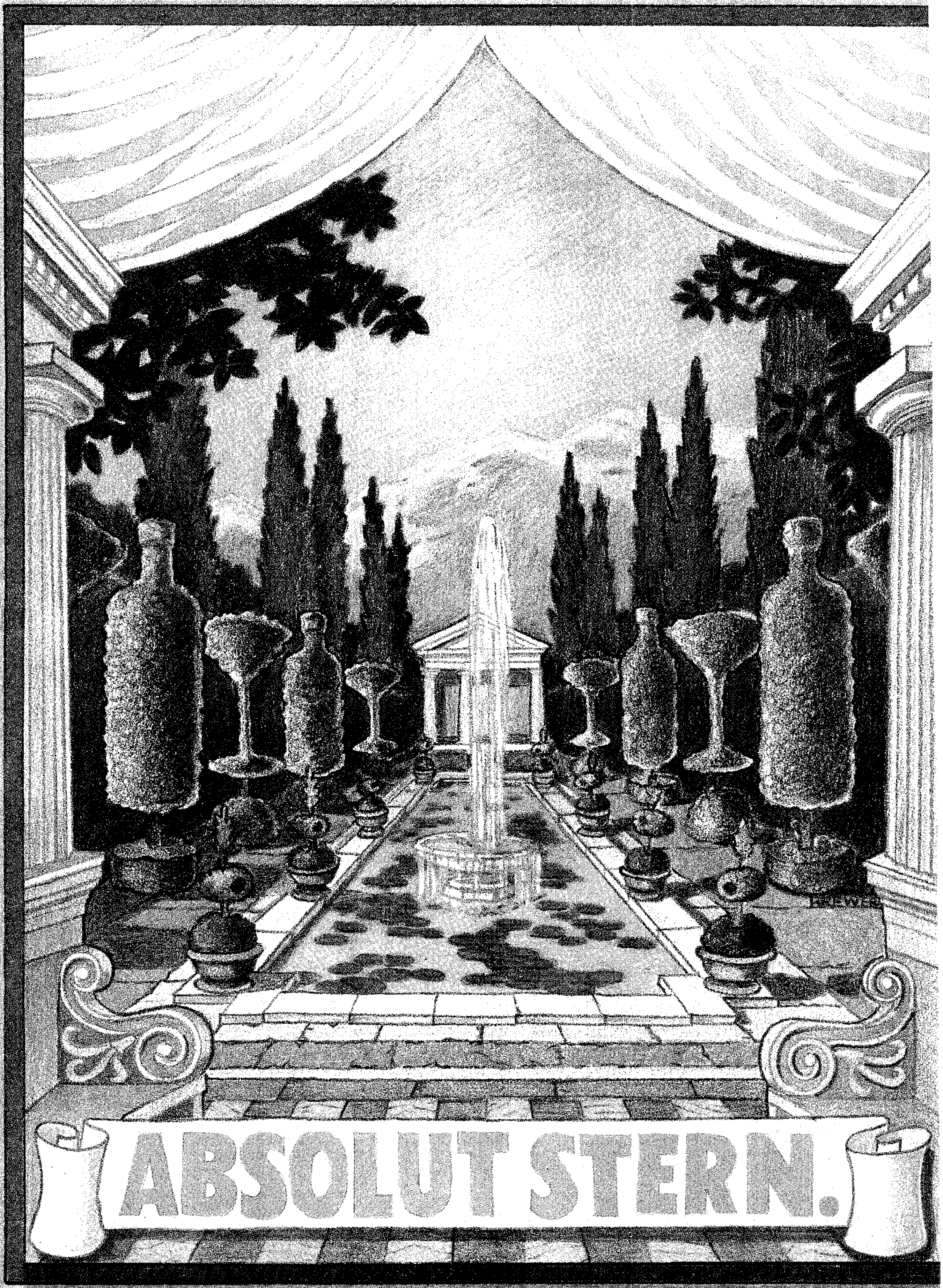

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